

# THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE

BY

WILHELM BODE

DIRECTOR GENERAL OF THE ROYAL MUSEUMS AT BERLIN

ASSISTED BY

MURRAY MARKS



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MASTERS OF THE LATE RENAISSANCE



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## BRONZES OF THE LATE RENAISSANCE

I.

### GIAN BOLOGNA AND HIS FLEMISH AND ITALIAN ASSISTANTS AND PUPILS IN FLORENCE.

Contemporaneously with the followers of Michelangelo in Florence who, between c. 1550 and 1575 — with Benvenuto Cellini at their head — were endeavouring to further develop the aims of the great master in the direction of massive form and violent contrast of gesture and expression but who only succeeded in distorting

them to the verge of exaggerated and empty mannerism, there appeared in Florence a young Flemish artist, whose vigorous Northern temperament, redundant fancy and creative gifts, caused the plastic art of the Renaissance in Italy momentarily to bloom afresh.<sup>1)</sup>

Gian Bologna (b. 1524, d. 1608), who takes his name from Boulogne sur mer, was born at Douay and educated in the Netherlands; he came to Italy before 1555 and to Florence c. 1556. Here he developed an extraordinary and highly diversified activity and soon became the favourite artist of the Medici. That he, a foreigner, should have achieved such a position, should even have succeeded in exercising a determining influence on Florentine sculpture, was due to the inertia of native art. In order to satisfy the ever-increasing artistic requirements of the Grand Dukes and their court — more especially with regard to the minor arts and crafts — the services of wandering foreign artists from the north were enlisted. This colony of foreign artists infused fresh life and new vigour into the plastic art of Tuscany at this period and determined its character for close upon a century. Gian Bologna is only one of these numerous artists, but he is



1. Gian Bologna, Clay (or terra cotta?) Statuette of Neptune.  
Kaiser Friedrich-Museum, Berlin.

<sup>1)</sup> In connection with the projected Exhibition of Gian Bologna's works in the Bargello, we may confidently look for an authoritative biography of the artist by Dr. G. B. Poggi, based upon the great mass of documentary material which he has collected.





2. Gian Bologna, Fountain in the Boboli Gardens.

statuettes and groups by the master as possible. In addition to this, the master's large plastic works in bronze and marble, of which the small bronzes are for the most part more or less faithful reproductions, afford valuable aid in the work of identification.

The fact that a number of these small bronzes reproduce Bologna's large sculptures and the statements of contemporary writers that Tacca, Susini, and other pupils, executed small figures of this description from models and drawings of the master — which moreover is confirmed by Bologna's own words<sup>1)</sup> — have led to the mistaken conclusion that these small bronzes are all products of the workshop, by Susini and others. That they were frequently cast, chased, and probably in great part also modelled, by pupils, certainly robs them of the charm of complete originality; nevertheless the compositions were by the master. As we ascribe to Donatello himself many bronzes which, like those just named were monthly produced by pupils after his models, with equal probability we may also class these small bronzes among the works of Gian Bologna, and we are the more justified in so doing because a considerable number, though bearing the master's signature, are often in no way superior to many unsigned pieces.

Baldinucci's list (Vols. VIII and X), though incomplete, affords the most reliable source of information and we therefore assign to it the first place.

It begins as follows:

“Appresso sarà nota de' gruppi, che si anno di bronzo co' modelli di Gio. Bologna (in Baldinucci's own day therefore) oltre

<sup>1)</sup> „Susini —, che ha gitato nelle mie forme di molte statuette per mandare in Allemagna“ (Desjardins, Gian Bologna, p. 185).

the most important and the leader amongst them all. He and his pupils and assistants moreover, are almost the only artists of this group at present known to us individually in their artistic activity.

It is especially among the smaller works of plastic art — in a series of bronze statuettes — that we become acquainted with a group of artists of marked and often striking individuality and similar tendencies, whose names are as yet unknown. In common with Gian Bologna their works reveal the more or less definitely realistic treatment and genre-like conception peculiar to northern art, combined with equally strong reminiscences of Italian art under the influence of Michelangelo. It is therefore often by no means easy to determine whether, in one or other of these bronzes, we have to do with a northern — probably in most cases Netherlandish — artist, or with an Italian who was strongly affected by northern art.

Gian Bologna's own work as regards small bronzes, may be classified with some measure of accuracy and completeness. We possess various documents bearing on the subject, as well as detailed notices by contemporary writers such as, Borghini and Baldinucci, and the Inventory of Cardinal Richelieu, who endeavoured to acquire as many



3. Gian Bologna, Satyr and Nymph. Albertinum, Dresden.



alle figure semplici di crocifissi, ed oltre figure di maschi e femmine ed animali bellissimi: Il gruppo delle Sabine alto circa un braccio fiorentino, — L'Ercole che ammazza il centauro, — Il centauro, che rapisce Deianira, — Il cavallo ucciso dal leone, — Il toro ucciso dal tigre, — La femmina che dorme e l'satiro che la guarda, — Il Mercurio volante, — Il cavallino che sta in su due piedi, — L'altro cavallo caminante, — Il villano col fruguolo, — La femmina che si lava, — Quattro forze d'Ercole, — Il leone camminante, — Fra le figure semplici sono più bellissimi crocifissi."

The Richelieu inventory adds the seated figure of "Architecture" and mentions some further groups of the "Labours of Hercules", which are more particularly described. Other pieces, such as: The model of the Equestrian statue of Cosimo (Plate CLXXXI); an "Infant Christ blessing" (Plate CCIV); "Christ at the Column" (Plate CLXXXIII); The "Madonna" (Plate CLXXXIV); the three half-life size figures of "Juno", "Venus" and "Apollo", in the Palazzo Vecchio (formerly in the Bargello, Plate CLXXXV); and others, can be identified in the Medici Inventory; while most of the very small figures, which are probably identical with those designated "figure semplici" by Baldinucci, and a few other statuettes and groups, can be proved to be compositions by Bologna, owing to their complete agreement with authenticated examples by him. Most of his large figures and groups exist also in small bronze reproductions, some few of which are probably casts from models by the master; for example, the nearly half-life-size bronze statuette of Neptune, for the colossal figure on the fountain at Bologna (1563—67); in the Museo Civico, Bologna; illustration No 1 from a reproduction in clay in the Berlin Museum). Small repetitions of the marble group the "Victory of Virtue over Vice" in the Museo Nazionale Florence (Plate CXC) are frequently met with; and still more numerous are the repetitions of the "Mercury" in the same Museum, a statue which immediately established his reputation. (1564, Plate CLXXXVII r.) Some Mercury statuettes with slight differences and of very small dimensions (Plate CLXXXVII l.) are casts from the earliest models for this figure; later (1578), Bologna produced another version equally striking and original in treatment and even happier in the modelling of the form (Plate CLXXXVII centre). Progressive effort, a constant striving after greater perfection in his own work — though, even from the first, his compositions had met with unqualified approbation — these are among the most typical and admirable qualities of this diligent and strenuous artist. Thus, his celebrated group of the "Rape of the Sabines" in the Loggia de' Lanzi (1582; small bronze reproduction Plate CLXXXVI r.) was preceded by a somewhat different composition showing only two figures (Plate CLXXXVI l.), to which he himself refers in a letter addressed to the Duke of Parma in 1579 when sending the bronze. The "Rape of Deianira by Nessus", seems to have been designed by the artist as a companion-piece to another group in the Loggia de' Lanzi — "Hercules slaying Nessus" (1599) small repetitions of which in bronze are by no means rare (Plate CLXXXIX). Two variations of the Deianira group exist, and are met with in innumerable bronzes of large and small dimensions (Plate CLXXXIX, CLXXXVIII r.) both being of striking vitality and of great beauty of form. An early example, probably by the master's own hand, almost twice the size of the group usually met with and differing from it in all details, is in the Berlin Museum (Plate CLXXXVIII 82 c. in height). The small repetition (alluded to above) of the equestrian statue of Cosimo I. in the Piazza della Signoria (in the Museo Nazionale) is undoubtedly an original model. We have reproduced it with the equestrian statue of Gian Giacomo Trivulzio in the Castello at Milan, which is probably by a Milanese artist, perhaps by Leone Leoni or Pompeo Leoni (Plate CLXXXI). A very fine equestrian statuette in the Newall



4. Gian Bologna, Silver Statuette of a Bird-catcher.  
Coll. O. Huldshinsky, Berlin.





5. Gian Bologna. Clay Statuette of the Dwarf Morgante.  
Kaiser Friedrich-Museum, Berlin.

ascribed to any other artist. The initiale moreover, cannot be identified with those of any contemporary artist who was in relation with Gian Bologna. The "Lucretia" is most intimately connected with the nude seated female figure which is characterised as "Architecture" by the attributes which she holds (Plate CXCIII r.). The large marble original of this charming and oft-repeated figure is in the Museo Nazionale at Florence. Of the standing figures of the "Bather" and the "Astronomy" (Plate CXCIII l. and CXCIV r.) both of which have been very frequently copied, the Vienna Hof Museum possesses two admirable examples probably by the master's own hand; the first-named having been sent by the artist to the Emperor Maximilian II as early as 1565. The "Astronomy" in the Edward Simon Collection, Berlin (formerly belonging to Conte Alessandri) which we reproduce, is in no way inferior to the example at Vienna. Rarer than this statuette is the kneeling figure of a nude woman drying herself as she emerges from the bath (Plate CCVI r.). Strangely enough no bronze reproduction exists, of the exquisite marble figure of a nude woman on the fountain in the Boboli Gardens (Illustration No. 2).

The composition of the "Sleeping Nymph" (Plate CXCIV above) which is not infrequently met with in the older collections is not accepted as the work of Gian Bologna by many critics in spite of the fact that it is expressly mentioned by Baldinucci. The satyr, whose stealthy approach imparts to the group an unpleasant touch of sensuality (Illustration No. 3), is omitted in many examples, as for instance, in one of the two specimens at Dresden. More attractive and of great vitality is the recumbent female figure — the "Allegory of History" — evidently an original which from the Hainauer Collection passed into the possession of Mr. Pierpont Morgan (Plate CXCIV, below). In recent years several forgeries of this figure have been offered for sale. For the Grand Duke of Tuscany the artist produced the three half-life-size statuettes (mentioned above) of "Juno", "Venus", and "Apollo", which, until recently were in the Bargello Collection but have now been reinstated in their original position in the Studiolo of the Grand Duke Ferdinand I. in the Palazzo Vecchio. The "Apollo" (Plate CLXXXV), though unpleasantly affected in its exaggerated pose, is closely related in the fleshiness of the form to the far more felicitous figure of "Astronomy". These statuettes are the only known examples of this series of three; on the other hand the Mars (Pl. CXCIV l.), which perhaps belonged to the same series is very frequently met with but is always smaller in size. The

Collection near London is also more probably by Gian Bologna than by his pupil and assistant Tacca (Plate CLXXXII).

A whole series of small bronze statuettes or groups of male and female figures were produced for the sole purpose of displaying beautiful forms in the most striking and piquant manner, the subject proper being of little account to the artist, as he himself frankly admits in the letter already alluded to, relating to the group with one of the Sabine women addressed to the Duke of Parma.)

Thus the magnificent group of the "Abduction of a Woman" (Plate CXCI) may have originated when Gian Bologna was engaged upon the group of the "Rape of the Sabines"; as a companion piece to this last, he produced the group of "Tarquinius and Lucretia" (Plate CXCII). A specimen of this group, which was in the hands of a London art dealer, and is here reproduced, bears upon the base beneath the figure of Lucretia, the letters D. C. F. It might be assumed that they had reference to the signature of the artist, but the composition and the treatment of form in this group as well as in the companion piece, which is certainly by the same hand, correspond so entirely with those in numerous authenticated groups and figures by Gian Bologna, that these works could scarcely be

<sup>1)</sup> „Le due predette figure che possono inferire il rapto d'Elena, et forse di Proserpina, o d'una delle Sabine; eletto per dar campo alla saghezza et studio dell' arte.“





6. Gian Bologna, Boy with a Fish. Bargello, Florence.

composition is only complete when the Mars holds in his left hand the severed head of a foe; as a rule this was not cast with the figure, the motive being perhaps considered too grim in character for reproduction. Groups representing the "Labours of Hercules" were more especially sought after in the artist's own day. The Louvre, the Bargello, the Wallace Collection, the Palazzo Corsini at Florence, the Castello Museum at Milan, and other collections, each possess some of these groups, which are mostly noticeable for the Herculean proportions of the figures and the compactness of the grouping, (Plate CXCVI to CXCIX). While some of the subjects were probably never treated by reason of their unsuitability to plastic representation (such as the cleansing of the stables of Augeas and the seizure of the girdle of Hippolyte) others appear in several versions, as for instance the Combat with the Giants Antaeus and Cacus; of the admirable groups, evidently by his own hand, in the collection of Dr. E. Simon at Berlin (Plate CXCVI) no other examples are known to me. Groups of animal combats, like those of human combatants, were motives for which Gian Bologna had a special predilection and which also suited the taste of the day. The bull torn to pieces by a lion and the group of a horse and a lion, are both vouched for by Baldinucci and are frequently met with (Plate CC). Indeed the artist's skill in treating all animal subjects was remarkable. The large "Eagle and Turkey-cock" in the Bargello, formerly ascribed to Tacca are well-known. Baldinucci also mentions a "Leone Caminante" which I am, however, unable to identify, with any certainty, among the comparatively large number of existing Lion-bronzes of this period. His representations of horses were extremely popular; Baldinucci cites a "cavallino che sta in su due piedi", and a "cavallo caminante", but it is difficult now to identify Gian Bologna's own compositions among the mass of existing examples, for in consequence of the great demand for such pieces, Susini, Tacca and other followers not only repeated the master's compositions — as was the case with the other small bronzes — but constantly reproduced them in the form of more or less free copies.

In many Museums and private collections, especially in Italy, we meet with such examples; some admirable specimens belong to Herr Robert von Mendelssohn at Berlin. Among the horses in this collection which are here illustrated (Plate CCI and CCH), those on Plate CCI have probably the best claim to be regarded as originals by Gian Bologna; a rearing



7. Gian Bologna (?), The Dwarf Morgante, Figure for a fountain. Bargello, Florence.



horse, as we saw, was mentioned by Baldinucci. These small horses are truer to nature, more spirited in movement and better executed than the large equestrian figures, though they practically became the models for all later equestrian groups, even modern artists having been unconsciously affected by them. A small bronze, differing materially from Gian Bologna's other work, is ascribed to him by Baldinucci—the "Villano col frugolo", the "Bird catcher" and by means of this composition we are enabled to attribute a large number of smaller genre pieces to the artist. These rustic motives seem, at first sight, to present no analogy with the nude male and female figures of elegant form and great beauty of pose, by this artist; but closer study reveals the same refined feeling for rhythmic and expressive movement combined with that strain of healthy naturalism, inherent in the Flemish nature. These admirable studies from life prove that Gian Bologna must have developed in close proximity to a Peter Breughel. Of the Bird-catcher three different versions, at the least, have been preserved and many examples of these exist (Plate CCIII and CCIV). They represent peasants or fowlers in the act of catching and killing birds at night. The figure holds in the left hand a lantern (nearly always missing) and in the right a mallet.



8. Gian Bologna, Model for a Fountain. Kaiser Friedrich-Museum, Berlin.



9. Gian Bologna, Wax model, Hercules and Cacus. Kaiser Friedrich-Museum, Berlin.

The Medici inventories mention these figures but speak of them as silver. One is in the Oscar Huldshinsky collection at Berlin; here the fowler fascinates the birds with a small owl which he holds aloft in his right hand while in his left he holds the lantern; the companion piece must therefore have represented a second figure who kills the birds. The little figure which we illustrate is admirable; the preservation of every detail is perfect even to the very carefully executed base.

Similar in character to these bird-catchers, are the diminutive figures of beggars, and musicians playing the bagpipes (Plate CCV). Of the last-named composition the seated figure is the one most frequently met with; the other, an advancing figure, is known to me only in one example in the Kaiser Friedrich-Museum.

A companion-piece to the beggar is the beggar-woman, of which I regret to say it has been impossible to obtain an illustration. Judging from all these pieces we are enabled to recognize the hand of Gian Bologna in the numerous small nude figures of jesters, especially that of the dwarf Morgante, who was a special favorite at the court of Cosimo I. The treatment is very similar in all —



a standing figure entirely nude (as the Grand Duke was wont to exhibit his favourite) either as Bacchus, as a figure blowing a horn, or in some analogous character. (Plate CCVII.)

In a bronze of larger dimensions, the only example of which is in the Kaiser Friedrich-Museum (Plate CCVII centre), the dwarf kneels on one knee surrounded by fruit and holding objects pertaining to fishing, a figure probably typifying abundance; in another example he rides upon a tortoise (Illustration 5 after a clay model in the Kaiser Friedrich-Museum which also possesses a bronze reproduction of this model). A nearly life-size bronze of this Morgante on the tortoise, is in the depot of the Bargello, as well as a second bronze very similar in character, Morgante riding on a dragon; while a third figure of this description (Illustration 7), is exhibited in the same Collection. All three were designed for fountains; they are ascribed, not to Bologna but to Cioli.

As a rule these Morgante figures are of minute dimensions — barely ten centimetres in height — and certain other popular compositions by the master were also habitually repeated on a very small scale, as for instance the Susanna looking upwards with a gesture expressive of alarm, a figure which was also executed in a larger size. The two women bathing are very frequently met with — the one pouring water over her body from a ewer; the other in the act of drying her foot; these figures as companion pieces do not occur in a larger size. (Plate CCVIII.)

The small Apollo, of which the Bargello and the Berlin Museum each possess an example (differing not a little from one another) must be regarded as the model for the larger figure of the Apollo of the Bargello (compare Plate CLXXXV), rather than as a copy from it. The Meleager, the only known example of which is in the Kaiser Friedrich-Museum, appears to be the model for a (projected?) companion-piece to that figure of impetuous movement.

Once only, did this artist produce a bronze for domestic use; this is a lamp in the form of a dolphin ridden by a Harpy (Plate CCVI l.) of which the Pierpont Morgan Collection possesses two examples. In the treatment of figures of children, Gian Bologna has little success, and the characteristics of childhood, both in form and expression, are lacking in his bronzes; this is exemplified in the "Boy with the fish", in the Bargello (Illustration 6) and in the "Infant Saviour blessing". (Plate CCIV.)

A number of clay models by Gian Bologna which have been preserved (mostly with re-touches in wax), are closely connected with these small bronze figures but are freer and more spirited in treatment. (Illustrat. 8—12.)

The question whether, and in what degree, the execution of these numerous small bronzes — which were undoubtedly composed by Gian Bologna — may be ascribed to the master's own hand must be decided exclusively by their quality. Only a very limited number of such figures and groups, of which hundreds of specimens exist, would be likely to respond to this test.

They are for the most part the work of Susini, Tacca and other pupils and assistants who executed them from models and early casts by the master, as proved by Gian Bologna's own words; but even then they appear to have been produced under the eye of the master himself. Proof of this is afforded by comparison with the independent works of these followers and more especially by the very varied nature of the existing copies and imitations after a series of Gian Bologna's bronzes. (Plate CCIX, Illustrations 11 and 12.)

As a rule they appear dry and devoid of feeling, compared with the master's own works, but occasionally they exhibit distinct individuality. This is particularly the case in several statuettes of larger dimensions of women bathing; of these, two belong to Frau Margarethe Oppenheim (Plate CCXI r. and l.) and two others passed from the Scillièrre Collection into the Collections respectively of Mr. Heseltine (Plate CCX) and of Mr. Foulc. One of these, the



10. Gian Bologna, Model in Clay.  
Kaiser Friedrich-Museum, Berlin.





11. Workshop of Gian Bologna. Messrs. Durlacher Bros., London.

female figure resting her foot upon a high pedestal, is an almost faithful repetition of the Woman bathing by Gian Bologna; yet the coarser and more fleshy forms, the lack of elegance and of vitality of movement render his authorship unlikely. On the other hand they reveal an artist of fresh and vigorous character; he must undoubtedly be sought for among those Flemish artists who, with their fellow-countryman Gian Bologna, lived for a while in Italy and especially in Florence, or perhaps settled there permanently, and who, in a like degree as they were themselves affected by the art of Italy, infused into it also some measure of their own northern character.

By a fortunate chance one of these Flemish immigrants to whom many small figures of this description may be attributed, is known to us by name. This is Elia Candido (de Witte) the father of Peter Candid. The Cupid belonging to the series of half-life-size classic divinities in the Palazzo Vecchio, was executed by him; it bears on the base his name and the date 1573. The figure is as lively and significant in movement as those of his great fellow-countryman, but is coarser and almost unpleasing in fleshiness of form, even beside the Apollo of Gian Bologna, to which it is closely allied. Attentive study of this figure inclines me to ascribe to Candido a statuette of Perseus (Plate CCXII l.) which recurs in many examples. This again was evidently founded upon Gian Bologna's Mercury, though falling short of it in elegance of form and buoyancy of movement. Coarser and thoroughly Flemish in form, type and movement, are several nude female figures all closely connected one with another, characterised either as Venus, Diana, or simply as a Bather. Two are in the Victoria and Albert Museum, a third is in the Pierpont Morgan Collection (Plate CCXIII) while an "Abundantia" has long been in the possession of the Bargello.



12. Workshop of Gian Bologna. Hercules slaying the Cretan Bull. Messrs. Durlacher Bros., London.

The Abduction of a Youthful Woman by a Satyr, in the Goldschmidt-Rothschild Collection at Frankfort (Plate CXC l.), is founded upon Gian Bologna's groups. The nude figure of a woman seated upon a rock, though differing from these compositions in the conception of form, probably belongs to the same category (Brunswick, Ducal Museum, Plate CCXIV), while the figure of Europa in the Museum of the Palazzo Ducale (Plate CCXIV), is purely Italian in its grace of form. An artist of great originality, displaying the same tendencies as Gian Bologna but whose Flemish origin is even yet more evident, and whose female figures, though more simple and natural are no less graceful and attractive, is the author of several statuettes of women bathing, the complete series being met with only in the Pierpont Morgan Collection (Plate CCXV) while single examples of the four figures are found respectively in the Kaiser Friedrich-Museum, in the Beit Collection, and elsewhere. Closely connected with one of these — with the Woman seated braiding her hair — is the costume figure of a youthful woman with a market-basket on her arm (Plate CCXVI l.) In proportion and type, as well as in the very original head-dress, it agrees so entirely with the first-named figure that we have no hesitation in classing it as work by the same artist. The companion-piece, is probably to be identified in the figure of a young man (Plate CCXVI r.); both wear the characteristic costume worn towards the close of the Sixteenth Century in the south of Flanders and in the districts of France bordering upon that country. Hence the charming late Renaissance artist may, with absolute certainty, be designated as Flemish or Northern French by origin. Judging from these works we are enabled to attribute to the same artist a small group of compositions which are purely Flemish in character: a nude woman half-kneeling





13. Workshop of Gian Bologna. Hercules slaying the Hydra. Messrs. Durlacher Bros., London.

and guiding her child's first steps (Plate CCXVII) and the exquisite little figure of a nude woman holding up her right foot (Plate CCXVII), a composition which recurs in numerous smaller versions. Closely allied to these works is the beautiful hanging lamp in the form of a Dolphin ridden by a mermaid, the finest example of which is in the Brunswick Museum (Plate CCXVI centre). Very similar to this group is the representation of Venus teaching the youthful Cupid the use of the bow (Plate CCXVIII), though here the forms are less slender and the types are somewhat dissimilar, while in the group of the two nude women wrestling (Wallace Collection, Plate CCXVIII) and in the kneeling Susanna (Kaiser Friedrich-Museum, Plate CCXVIII), the forms are less supple and the movements more angular; hence we may assume that they are by a different though closely allied, artist.





14. Florentine Artist of c. 1570. Head of Mercury.  
Kaiser Friedrich-Museum, Berlin.

2.

#### FLORENTINE CONTEMPORARIES OF GIAN BOLOGNA.

In the case of Flemish artists who lived and worked in Italy, it is, as we have seen, by no means easy to bring the small bronzes produced by them into line with any definite artistic personality, and still more difficult is it to determine the names of the masters: equally perplexing is the problem presented by contemporary bronze statuettes of purely Italian origin, dating from the last three or four decades of the Cinquecento; we are rarely in a position to ascribe them with certainty to any individual artist. This is partly due to the circumstance that, from the middle of the Sixteenth century onwards, the Italian artist, and doubtless also the Italian public (Gian Bologna produced most of his statuettes for German princes and other northern patrons,) were gradually losing all interest in the production of plastic works of small dimensions; as a consequence of this, though we still meet with many bronze statuettes at this period, it is exceptional to find any large number by one and the same hand. Plastic art on a large scale in the period of transition from the Renaissance to the Baroque, has thus far received but scant attention and a serious study of the subject cannot be said as yet to have passed the preliminary stages; hence any attempt to identify the masters of these isolated statuettes and groups is at present impossible, in the majority of cases. Often we are unable even to specify the school to which they belong; principally because at this period particular schools — especially of sculpture — lost much of their essentially local character owing to the fact that the artists, by reason of the exigencies of their profession, were constantly moving from place to place. The works of the Florentine school are on the whole the least difficult to identify as such and, with the Venetian works of

this date, recur more frequently than those of any other school, always excepting the statuettes of Gian Bologna and his compatriots in Florence. In the Salting Collection is the large and life-like statuette of a S. Jerome scourging himself ascribed to Pietro Torrigiani (d. 1528; Plate CCXIX). A certain connection in pose and modelling between that figure and the well-known terra-cotta statue by the artist in the Museum at Seville, is doubtless responsible for this attribution, but in character it evidently belongs to a later period. Two groups of remarkably finished workmanship, both belonging to Baron Gustave de Rothschild in Paris, reveal the hand of the same, obviously Florentine, artist, (Plate CCXX), though they were not actually composed as companion-pieces. The subjects treated are very characteristic for Florentine plastic art soon after the middle of Sixteenth Century, i. e. "Hercules slaying the Nemean Lion" and "David overcoming Goliath". Each group though cleverly executed is little more than a meaningless tour de force, composition and treatment of form are devoid of taste, even of artistic feeling, qualities never lacking in Gian Bologna's representations of similar subjects. Plastic art of that date, especially in Florence, knew no higher ideal than the production of such groups of figures in combat. We may class among them two other small groups which are closely allied with one another: "Prometheus attacked by the Eagle", in the A. Figdor Collection at Vienna; and "Samson slaying a Philistine", in the Heseltine Collection in London (Plate CCXXI).

Florentine work of indisputable authenticity is the statuette of "Justice", appear to be also Florentine and of the same period. In treatment and studied movement they show a connection with artists like Cellini, Domenico Poggini and others.

The nude warriors, athletes, and other like figures, some of the most characteristic specimens of which we reproduce (Plates CCXXVI and CCXXIV) with their ever increasing flatness of form reveal the same Florentine character of the close of the Cinquecento. Similar characteristics appear in certain figures such as Two Seasons in the Huldshinsky Collection, Berlin, (Plate CCXXVII) and the larger group, admirable in movement, of two youthful Bacchanalians (Plate CCXXVII), which was some time ago in the possession of an art dealer in Florence. All these small figures are treated in a genre-like and very attractive manner.



15. Netherlandish Artist working in Florence c. 1575. Bargello, Florence.

in the Pierpont Morgan Collection (Plate CCXXII), the model for Cecco del Tadda's colossal figure — the torso of which was fashioned of antique porphyry — on the column of the Piazza S. Trinità in Florence, where it was placed in 1581; a fine, life-like and effective figure and, for the period in which it was produced, unusually simple in composition.

Florentine too, is the noble figure of "Winter" (in the Vienna Hof-Museum, occurring also in other collections), in which the influence of Michelangelo is still very apparent. Closely connected with this work in the treatment of the drapery, is the seated figure of a woman wearing a hood, warming her hands over a brazier (Plate CCXXV) in the Naples Museum. Figures like the "Mercury" in the Vienna Museum (Plate CCXXIII) and the nude youth with the laurel-wreath (now in the bronze collection of the green vaults in Dresden, Plate CCXXIII),





16. Federico da Ravenna. Casket forming Inkstand. Collection of Mr. O. Beit, London.

3.

#### ITALIAN BRONZES OF THE CINQUECENTO OF UNCERTAIN ORIGIN.

Difficult to classify, both as to period and school, are two groups which recur in different examples either in a large or in a very small size. The dying Adonis with the dead boar beside him, and the Lamenting Venus seated on a dolphin with the little Cupid, also on a dolphin, at her side (Plate CCXXVIII).

These compositions are met with singly or in pairs, in the Victoria and Albert Museum; in the Benda and Figdor Collections at Vienna; in the Collections of Mr. Pierpont Morgan, Mr. Beit and Mr. Heseltine in London; in the Kaiser Friedrich-Museum (an example of very small dimensions) and elsewhere. They usually pass as works of the Quattrocento and by dealers are, as a rule, ascribed to Verrocchio or Bellano. The stunted, thick-set forms,

the naive composition and grouping might at first sight lead us to surmise that they belong to the Quattrocento, but the light casting, the conception, and treatment, point to a later period, at earliest the first quarter of the Cinquecento and probably even somewhat later. A third figure, similar in character: Venus emerging from the bath a dolphin at her side, in the Kaiser Friedrich-Museum, confirms this view, though unlike the above-named figures (which are from the unchiselled wax) it is almost a solid casting and highly chased throughout. A rather larger figure representing



17. Italian Artist of the XVII. century. Messrs. Durlacher Bros., London.



18. Italian Master of c. 1590. Bust of Pope Gregory XIV.  
Collection of Mr. Pierpont Morgan, London.

(Plate CCXXIX) which was evidently the model for a large group, and the two representations of slender youthful female figures in flowing draperies (Plate CCXXII). North Italian, probably Venetian and reminiscent of the tendencies of Sansovino and Alessandro Vittoria, are figures such as the two nude statuettes of classic divinities in the Victoria and Albert Museum (Plate CCXXX), a Jupiter of similar character, the nude figure of an old man leaning upon his staff (which is missing); (Plate CCXXXI), a youth holding a vase with both arms, probably designed to hold a lamp (Plate CCXIX), all in the Hof-Museum at Vienna, and the nude figure of a youth with a hood (Plate CCXXIII). The last named is treated like the numerous statuettes, generally representing the gods of antiquity, and for the most part executed with mere mechanical skill; originally designed as terminal ornaments for fire dogs, they were produced in the workshops of Venetian bronze founders of the close of the Sixteenth and the beginning of the Seventeenth Centuries. Venetian too, in all probability, are the various small figures of Venus Anadyomene (Plate CCXXXII) which are connected with the well-known weather-vane on the Dogana at Venice.

Among the rare bronze busts, all of small dimensions, of this period, the latest in date is

a husbandman (to judge by the garb and accessories) in the possession of Herr A. S. Drey at Munich (Plate CCXXVIII), resembles the Adonis so closely that it is undoubtedly by the same hand. In conception and treatment of form, all these figures display great individuality and excellent workmanship, though we are unable to determine the identity of the artist who produced them; but their connection with the genre figures of the earlier Paduan school points to a Paduan master, or at least to an artist who felt the influence of that school. That these groups are comparatively late in date is proved also by the subjects represented, which are treated in a similar though more genre-like manner in two smaller groups, representing the parting of Venus and Adonis (Plate CCXXIX, both in the Heseltine Collection). Another group, which includes the little Cupid, is in the British Museum and strangely enough is executed partly in silver. How closely these compositions resemble the Eighteenth Century porcelain figures of shepherds and shepherdesses is seen more especially in the little group of a sleeping shepherdess watched over by a youth (Illustration 17). The treatment of the figures proves that this group belongs to the Seventeenth Century. Central Italian in character, are bronzes such as the "Rape of Proserpina", in the G. Benda Collection



19. Venetian Master of c. 1575. Inkstand. Ashmolean Museum, Oxford.



that of Pope Gregory XIV, of which several examples are known (Illustration 18). Prof. J. v. Schlosser conjectures that the author of this excellent work was Taddeo Landini.

Very shortly after this date, with the advent of the Baroque, the feeling for small bronzes rapidly declined. In Florence repetitions and variations of Gian Bologna's little figures and groups, more especially of horses, were produced by his followers for some little time longer, and fire-dogs, lamps, inkstands and other objects for the writing table, still continued to be made in the Venetian workshops until, with the newly-awakened taste for plastic art on a large and even colossal scale, for decorative effect and broad and sketchy treatment, all demand for and appreciation of work of this class, finally died out.

In the late Seicento it is true, small bronze reproductions of well-known Roman statues are met with; this was due to the revival of interest in the antique, a tendency which emanated from France, but in the main, the work of the copyist represents all that was achieved both at this period and in the Eighteenth Century. Even the small bronzes of a Pigalle or a Clodion, are chiefly workshop reproductions of their own exquisite compositions in terra cotta or marble. Plastic productions in porcelain now take the place of bronze, even in Italy.



20. Italian Master of c. 1600. In the possession of an art dealer.



21. Andrea Riccio. Door-knocker. Collection of Mr. A. Newall.

## SUPPLEMENT.

The remarkable rise in value of small bronzes — in the last ten or fifteen years their value has risen ten, twenty, and occasionally even an hundredfold — has had the result of bringing to light bronzes of good and even of the highest quality in private collections and thus of largely increasing our knowledge of the art. Moreover the subject has at last been treated from a serious and scientific standpoint, as evidenced by the volume dealing with the large and priceless collection of small bronzes in the Hof-Museum at Vienna, recently published by Prof. Julius v. Schlosser.

The most important new discoveries which have been made since the two first volumes of the present work were issued, will now be briefly dealt with.

### BERTOLDO DI GIOVANNI

Mr. Pierpont Morgan, whose collection of bronze statuettes has of late years been greatly augmented and perfected, has acquired an admirable small bronze by this artist: Hercules with uplifted club (Plate CCXXXIII), a figure of restrained power and refined and flowing line. The second figure of Hercules in the same collection, which we also reproduce on this plate is inferior to it both in the softer and more fleshy modelling of the form and in the general treatment, and is decidedly not by Bertoldo himself, though it may be a rather later reproduction of a bronze by this artist. Two figures of considerable originality belonging to the Paduan School, are illustrated on Plate CCXXXIV. Tomyris with the head of Cyrus, acquired for Mr. Pierpont Morgan from the Palazzo Saracini at Siena, is represented wholly nude. The manner in which she holds the severed head — half terrified, half coquettish produces an almost comic effect; the pose is awkward, but the modelling of the female form is excellent and closely approaches Bellano. Refined in movement is the nude seated figure of a man of slender proportions (unfortunately damaged; Plate CCXXXIV r.), in the Naples Museum; this also is of Paduan origin and belongs to the last years of the fifteenth century or the first years of the sixteenth. The most important discovery for our knowledge of the



small N. Italian bronze figures of the Quattrocento, was made by Dr. H. J. Hermann in the Vienna Hof-Museum. Engraved on the old bronze base of the group representing Hercules and Antaeus, he discovered the inscription: D. Isabella. M. Mar., his interpretation of which as: D(omina) Isabella M(antua) Mar(chionisse) is absolutely convincing.



22. Venetian Master of c. 1575. Inkstand. Ashmolean Museum, Oxford.

The subject of the group is identical with one mentioned in the Inventory of Isabella Gonzaga. In character the bronze agrees entirely with certain other small figures in the Collection at Vienna and they again coincide in every particular with certain bronzes in the Mantuan Inventory. As all these little figures are identical, both in motives and general characteristics, with those known to have been ordered by Isabella Gonzaga from Pier Jacopo Alari Bonacolsi, called Antico, and are also cited among the early works of this master in the inventory of the Duke Gian Francesco Gonzaga, the patron of Antico, undeniable proof is afforded that all those bronzes, which in former publications I was only able to ascribe hypothetically to Antico, are in point of fact, fully authenticated works by him.

#### PIER JACOPO ALARI-BONACOLSI called ANTICO

This sculptor in bronze, whose personality was already better known to us from documents than that of any other contemporary worker in this branch of plastic art, thus becomes definitely known to us also as an artist. Dr. Hermann, in his detailed notice of this master (*Jahrbuch der kunsthistorischen Sammlungen* 1910) has proved that a number of medals, about a dozen small bronze figures and groups, some carefully executed reliefs, and a few large busts, are all works of Antico. The influence of the antique is strongly marked in all these bronzes, as I pointed out in the first volume of this publication (p. 33 sq.). In addition to the works there enumerated by me, Dr. Hermann mentions three statuettes in the Hof-Museum at Vienna (Plate CCXXXV) for which I had originally proposed the name of Antico; I did not incorporate this suggestion in the first Volume of this work, as I intended before publishing it to test the attribution once more by a close examination of the statuettes. They represent: "Hercules and Antaeus", "Hercules with his club", and "Mercury". All three are mentioned in the Mantuan Inventories — the last-named with a Cupid ("un Mercurio che insegna a leggere a Cupido") which is now missing, but its position on the base is proved both by the vacant space and by the screwholes. An inferior repetition of the Mercury (also without the Cupid) is in the Museo Nazionale at Florence. A repetition of the Hercules with the Club, almost equal in merit to the example at Vienna, is in the Pierpont Morgan Collection. Among the numerous reproductions of the so-called "Andromache", Dr. Hermann seeks to prove — and with good reason — that the finest example,



23. Venetian Master of c. 1575. Inkstand. Ashmolean Museum, Oxford.

belonging to Baron Gustave Rothschild (Vol. II, Plate XCI), is the work of Antico. With regard to the seated figure holding a wheel in the Kaiser Friedrich-Museum (Vol. I, Plate LXX) he shows that the statuette is mentioned in the Inventory of the Duke Federigo Gonzaga of the year 1542, as: "a figura piccola di metale che sede cum una rota in mano". New and wholly convincing is Dr. Hermann's attribution to Antico, of a seated figure of Pan in the Hof-Museum (Plate CCXXXVI), a figure which reveals in every part the treatment of form and the workmanship of the artist. It is the copy of the "Pan", in the antique group of "Pan and Daphne", but Antico, though usually adhering faithfully to his classical models, as Dr. Hermann shows, has, in this instance, not copied the figure of the classic Daphne but appears to have associated with the "Pan" some other mythological female figures.

The Mantuan Inventory describes these figures as follows: "nuta della biscia scudellera" and "un satiro che la chareza". The first-named, Hoffmann believed he had identified in the reproduction of a crouching Venus in the Museo Nazionale at Naples (Plate CCXXXVI); this, however, is not an original by Antico but a poor, almost contemporary, reproduction without the tortoise.

On Plate CCXXXVI, I have also reproduced an example of Antico's Apollo, now in the Pierpont Morgan Collection, which is superior to the two almost identical examples in the Palazzo Ducale and in the Beit Collection in London (compare Vol. I).

As reproductions of bronzes by Antico, I should consider the seated Hercules in the Museum at Brunswick (Plate CCXXXVII), — perhaps after the "Hercules assetato" once owned by Gian Francesco Gonzaga, to which in type and drawing of form it closely approaches — and, "Hercules letting fly an arrow", in the V. Pannwitz Collection at Berlin (a seated figure aiming upwards — at the Stymphalion birds — (Plate CCXXXVII), this last-named of somewhat later date and further removed from Antico in treatment of form. The figure of a Cupid standing on a shell in the Otto Gutekunst Collection in London (Plate CCXXXVIII), in the strained pose and the somewhat full forms approaches Antico's figure of Cupid drawing his bow, though it reveals an even more decided connection with Donatello. The Hercules in combat, in the Stern Collection in Paris, which I reproduced in Vol. I on Plate LXVI, was not mentioned in the text, because I was not satisfied that its inclusion among works of Antico was justified. The work still appears to me doubtful, and in some particulars points of contact are already noticeable with Francesco da Sant' Agata. On Plate CCXXXIX are reproduced three nude female figures which reveal the style





24. Style of Gian Bologna. Inkstand. Collection of Mr. Henry Oppenheimer, London.

of later artists who worked on classic lines after the manner of Antico, while the author of the figures of nude male combatants (on the same Plate) — energetic in movement and broad and sketchy in the treatment of form — shows, that of all the North Italian artists of this class in the first decades of the Sixteenth Century, he was the most diametrically opposed to the methods of Antico. His art already shows qualities such as we find in Maffeo Olivieri.

#### MAFFEO OLIVIERI.

A second rather later, though no less important sculptor of small bronzes has only recently been reinstated in his place in art and has recovered both name and reputation. In the first volume of this publication, I referred briefly to the bronze candelabra in the right transept of S. Marco in Venice. According to an inscription they were executed in 1527 by a Brescian, Maffeo Olivieri.<sup>1)</sup> I there pointed out that: “the vigorous action of these small figures as well as the imaginative decoration, points to an artist highly gifted for the creation of bronze statuettes.”

At that time it had escaped my notice that the Berlin Collection owned a statuette (Plate LXXIII), then recently acquired, which in style and pose agreed so entirely with certain figures on the candelabra, that it may safely be ascribed to the same artist, the circumstances of whose life have until now been altogether unknown.

The inscription on the two bronze candelabra in S. Marco proves that they are the work of Olivieri; it runs as follows: ALTOBELLVS · AVEROLDVS · BRIXIANVS · EPIS · POLEN · VENER · LEGAT · APOSTOLICVS · DEO · OPT · MAX · DICAUIT and MAPHEVS · OLIVERIVS · BRIXIANVS · FACIEBAT.

According to Sanuto, the candelabra were presented to the Church of San Marco on Dec. 23, 1527, by the Archbishop Averoldo, and they were probably not executed much before this date. The candelabra are of that slender form transmitted from the Art of mediaeval times, while the classic composition is typical of Renaissance tendencies, as exemplified by Riccio in the Candelabrum for the Easter Candle in the Santo at Padua.

In the various tiers of which these candelabra are composed (they are nearly two metres in height and differ from one another only in the details of the figures), one of the uppermost is composed of six nude or nearly nude youths who appear to carry upon their left shoulders the upper portion of these candelabra which they support with their right hands (Vol. I, Illustration 29).

Almost identical with these figures in composition and movement and even in execution, is the “Adam” statuette of the Kaiser Friedrich-Museum (Vol. I, Plate LXXIII). The rapid forward movement, the prominence of some portions of the body while other parts are thrown back, the position of the arms — the reason of which is

<sup>1)</sup> I had then erroneously ascribed these candelabra to Camillo Alberti and had mentioned 1520, as date of their production. Alberti, however, probably cast the two bronze candelabra in the left transept.



25. Italian Master, end of the XVI. century. Pietà.

patent in the candelabra figures which support a heavy burden —, all this has been almost exactly reproduced in the Adam, though here such motives are both unnecessary and purposeless.

The youthful and wholly nude figure is only characterised as Adam by the long-handled spade which he grasps with both hands. He is in the act of moving it from his left to his right side, much as a soldier would shoulder his weapon, striding rapidly forward the while.

Such a representation of Adam (the figure can only be explained as such) is probably unique; but it is impossible to say whether the artist had any special reason for depicting him thus, and should the companion-piece — a figure of Eve — ever be discovered, the reason would even then be difficult to determine. The most probable solution is, that the artist wished to repeat as a free-standing figure a motive for which he had a special predilection and had used in his studies for the candelabra. The connection with the candelabra figures, however, is not limited to the very original movement. The treatment of form is also identical: the slender proportions, the un-accentuated anatomy, the small head with no marked individuality, and the curly hair. The pictorial treatment too — vague, indeterminate and sketchy rather than finished in workmanship — is the same in both.

The endeavour — so strikingly apparent in this early period of the Cinquecento — to achieve vehemence of action and to develop

to the utmost the principle of contraposition, a tendency exemplified in the spirited forward movements of these nude youths, is scarcely less noticeable in the small figures in the central divisions of the candelabra, the Cardinal Virtues, seven typical and youthful female forms, and an eighth figure, that of a nude man, who doubtless had also some symbolic significance. All are seated in crouching attitudes in front of small shallow niches and are for the most part exceedingly animated in pose and movement.

The contrasts in the pose of some of the limbs are here almost more striking than in the advancing figures of the bearers. The forms are fuller, softer, and of greater charm, and seem allied to the figures of Giorgione or a Palma Vecchio, though almost superior to them in mastery of the human form. Here again, the same pictorial feeling in the execution is apparent as in the nude male figures of the bearers. The fantastic masks of bearded men at the foot of each candelabrum prove, that in powers of characterisation the artist was capable of great things; the small heads of the fettered figures above, also testify to this and show that Olivieri was endowed with the gift of imparting to his heads great force of expression.

The characteristic and very individual qualities of these little figures: lively movement, vivid effects of the principle of contraposition — the limbs being crossed in exaggerated attitudes, excellent and naturalistic workmanship, combined with a refined feeling for form, are met with equally in these bronzes, in certain small nude figures, reproduced in the first volume of this work (Plate LXXXII), and also in a closely allied figure with which I have only recently become acquainted: a nude female dancer in the Musée Cluny; here the buoyant movement of the dance, a motive not often met with in the works of other artists, points to the master. Especially characteristic is the largest of these statuettes, the female dancer of the Thiers Collection in the Louvre (Plate LXXXII and CCXLI).

The position of the legs crossing one another, the outstretched pose of the arms, the type of head, the full forms, the arrangement and treatment of the hair, we meet with again among the female figures of the candelabra. This figure is also most intimately connected with the somewhat smaller dancer in the Musée Cluny (Plate CCXLI) which in the measured step and the raised head treats a movement of the dance, as characteristic in its way as that of the dancer of the Louvre, with its whirling motion and bent head. A very similar pose is seen in the dancing Faun of the Gustave Dreyfus Collection which, in according with the character of the figure, is muscular in form



and slender in build. Simpler in movement is the smaller and attractive little figure of a nude female dancer in the Bischoffsheim Collection in Paris (Plate LXXXII).

In the Musée Cluny, the small bronze of a nude seated female figure seen in profile is exhibited with the dancer, which in conception and treatment of the full forms agrees with that figure (Plate CCXLI). It appears to be a study from the nude for one of the "Virtues" of the Candelabra. (Compare Vol. I, Illustration 29.)

In the first Volume (p. 36), I had classed these figures, as far as they were then known to me, with the "Adam", as works of a distinct tendency in Paduan-Venetian art in the first decades of the



26. Gian Bologna. Mermaid and Sea Monster. In the possession of an art dealer.

little figure with the statuettes already mentioned, so that we are justified in ascribing it, at least tentatively, to Olivieri.

From the figures of the signed candelabra and from the bronze statuettes stilistically connected with them, may be formed an estimate of this artist who in a very individual manner first introduced into the plastic art of Venice tendencies of the Haute Renaissance.

In the Paduan Francesco da Sant'Agata, whose only authenticated work was produced but little earlier in the year 1520, we have an artist who — in contradistinction to the artists of the school of the Lombardi then still in its zenith — no longer worked in the naïve classicist manner, with its leaning towards a naturalistic though pleasing reproduction of the draped figure, but, almost in the spirit of the antique, aimed at a typical representation of the nude form, emphasizing its beauty in the refined interrelation and close union of its component parts, and seeking to develop in a greater measure dramatic expression and a more emotional mode of conception. Olivieri, endowed with an equal feeling for beauty and with freer and more pictorial gifts of technical handling, strives to achieve a more vehement rendering of movement and the most forcible contrasts in the pose of the limbs, thereby straining the possibilities of plastic delineation to their utmost limits.

Similar tendencies are found in Venice at a somewhat earlier period in the art of Giorgione, more especially in his later works, as in the "Woman taken in Adultery" of the Glasgow Gallery, in the "Concert" of the Louvre, and even in certain figures on the Fondaco dei Tedeschi. As in these examples, so too in the Candelabra figures, the movements are sometimes mannered; while in Olivieri's single figures the gestures are as a rule absolutely spontaneous, because they give expression to the subject treated. The most complicated and swiftly changing attitudes appear simple and natural and are rendered with great skill and taste.

Olivieri's methods, however, obtained no permanent hold over Venetian plastic art, for almost immediately after the completion of the candelabra, Michelangelesque modes of conception and treatment of form became dominant in Venice, owing to the advent there of Jacopo Sansovino. The few but choice examples existing by Olivieri, the most characteristic and admirable of Venetian bronze sculptors, are therefore doubly valuable. In time no doubt, his works will be determined with greater certainty and the number of recognised examples augmented; and by the aid of documentary research some light, it may be hoped, will also be thrown upon the circumstances of his life, which are at present wholly unknown.

#### ANDREA BRIOSCO called RICCIO

By this master we have still to name a number of decorative works: Candlesticks, inkstands, lamps, etc., for the most part, executed in the workshop, or repeated at a later period.



27. Imitation of the Antique, XVI. century.

not by his own hand. We omitted by an oversight, to mention the attractive female head of small dimensions in the Bargello by the master himself; another closely allied specimen is in the Newall Collection (Plate CCXLIV). The same Collection possesses a Door-knocker by Riccio of original design and very careful workmanship (Illustr. 21), which closely resembles the knocker owned by Count Pourtalès.

By a later master, who however shows considerable affinity with Riccio, is the very richly decorated bronze casket in the Collection of Mr. Murray Marks (Plate CCL). An artist of about the same period (c. 1530) who was influenced by the Paduan School, Federico da Ravenna, is known to us only from his signature on an inkstand in the Collection of Mr. Otto Beit (Illustration 16).

Some characteristic Paduan figures of boys, which we illustrate on Plates CCXLVI and CCXLIX, approach Riccio himself and were perhaps produced in his workshop. Plate CCXLVII shows the very fine statuette of larger dimensions of a dwarf standing over an owl in the Victoria and Albert Museum, and the splendid figure of a Lion of powerful build in the Edward Simon Collection; I am unable to name the place where these bronzes were produced; both probably belong to c. 1520.

Several small and almost exact copies of earlier Greek figures — Mercury statuettes, Satyrs and others, as well as Roman busts, have been reproduced on Plate CCLII, and CCLIII, while Plate CCLIV contains a few later and freer reproductions from the antique.

A pair of the most important and splendid bronzes of the Haute Renaissance we have only now been able to reproduce after they had passed from the Collection of Baroness Adolphe de Rothschild into that of Baron Maurice de Rothschild in Paris; each

We have limited ourselves to mentioning a few fresh examples of male and female satyrs, produced by Riccio as adjuncts for the writing-table, which are now in the Castello Museum at Milan, and in the Pierpont Morgan and the Otto Gutekunst Collection (Plates CCXLII, CCXLIII, CCXLIV).

Of Riccio's bell (Illustration 21 in the first Volume), admirable examples by his own hand are in the Kaiser Friedrich-Museum and in the Collection of Mr. Pierpont Morgan (Plate CCXLV). The latter has also acquired one of the fantastic and over-decorated lamps (Plate CCXLV), very similar to the specimen belonging to Baron Gustave de Rothschild (compare Vol. I, Plate LII), and a triangular inkstand of simpler design with the oft-repeated motive of a fettered satyr (Plate CCXLVI centre). A splendid example of a similar but more ornate inkstand with plaquettes and a different figure on the cover has recently been acquired for the Henry Oppenheimer Collection in London. The fantastic lamp on Plate CCXLVII — good examples of which are in the Victoria and Albert Museum, in the Edward Simon Collection at Berlin, and elsewhere — is in the manner of Riccio, if



28. Jacopo Sansovino. Madonna and Child with the Infant St. John. Collection of Mr. Otto Beit, London.





29. Style of Sansovino. G. v. Benda Coll., Vienna.

represents a Bacchanalian seated upon a tiger (Plate CCLVIII), almost life-size figures of remarkable vitality of movement and nobility of form, which may probably be ascribed with certainty to

### JACOPO SANSOVINO

They display the most striking affinity with two figures of very similar dimensions, Neptune and Meleager, in the Pourtalès Collection (Vol. II, Plate CLIV).

Equally refined but more massive in form, are two larger bronzes representing Sea Monsters, one of which is in the same Maurice de Rothschild Collection (Plate CCLX), and the other in the Victoria and Albert Museum (Plate CCLIX). In this instance also, we should be disposed to suggest the name of Sansovino, although the example in London is attributed to Montorsoli. A characteristic work by Jacopo Sansovino, agreeing with his various authenticated marble groups in Venice, is the large seated figure of the Madonna holding the child, recently acquired for the Metropolitan Museum at New York (Plate CLXXXIV). A small signed statuette of a Madonna standing with the little S. John beside her, is in the Otto Beit Collection, in London (Illustration 28).

### BENVENUTO CELLINI

My surmise that the typical Baroque inkstand in the A. Rothschild Collection at Vienna is a work of Benvenuto Cellini, to whom it was attributed in the Palazzo Borghese receives further confirmation from the numerous and varied repetitions existing of the group on the cover. In addition to the examples mentioned by me (Vol. II, Plate CXLVIII) two more have recently been discovered, one of which has now passed into the Pierpont Morgan Collection. The characteristic figure of Eve which, judging from other works, I had ascribed to Cellini (Vol. II, p. 19), has now a companion-piece in the Adam, discovered by me in the Otto Beit Collection (Plate CCLVII); the figure has the fleshy forms, and proportions, and the same awkward movement which characterise all the other examples, and this applies also to the very similar figure of a man in the G. von Benda Collection at Vienna.

Numerous small inkstands, mostly in the form of shells combined in some original manner with fish or other creatures of the sea, the composition of which may be ascribed to Jacopo Sansovino, are illustrated on Plate CCLXI. The graceful figure of a nymph bathing seated upon a shark, is an almost faithful imitation of the figures of "Bathers", by Gian Bologna and such of his Florentine contemporaries who were artistically allied to him (compare Plate CCXVII). Exceptionally fantastic in treatment are certain inkstands of this description in the Ashmolean Museum at Oxford (Illustration 19, 22 and 23). A pair of fire-dogs composed in the true spirit of monumental art, are in the Collection of Mr. Pierpont Morgan (Plate CCLXII); they represent statuettes of Venus standing on super-imposed bases, and reveal the hand of Alessandro Vittoria. In recent years two admirable Door-knockers, the one in the manner of Sansovino (Plate CCLXIII), the other in that of G. Ant. Tavagni (Plate CCLXIV; compare Vol. II, Illustration 34), have been acquired by the same collector.



30. Benvenuto Cellini, Meleager. G. v. Benda Coll., Vienna.

Very perfect in character is the bronze casket revealing the purest style of the Venetian Haute Renaissance, which we illustrate on Plate CCL (already referred to). Belonging to the same period are two pairs of Candlesticks, of classic construction and ornament, also in the Pierpont Morgan Collection (Plate CCLI).

The Putti and Amoretti reproduced on Plate CCLXV, are either by Roccatagliata or by some allied follower of Jacopo Sansovino.

While this Volume was passing through the press Mr. Murray Marks drew my attention to an equestrian statuette in the Archaeological Museum at Madrid which has hitherto remained unnoticed. We reproduce it on our last Plate No. CCLXVI. It is clearly by a follower of Donatello who was here inspired by the Gattamelata statue. This is proved also by the Putti on the very attractive base. In certain particulars it recalls Sperandio's equestrian statuette in the Louvre (Vol. I, Plate LXV), though the connection marked is not sufficiently to enable us to ascribe it definitely to this artist.



31. Follower of Riccio. Inkstand. Messrs. Durlacher Bros., London.



## CONTENTS

CAB 80.256.1  
VOL.3



## BRONZES OF THE LATE RENAISSANCE

### TEXT

1. Gian Bologna and his Flemish and Italian assistants and pupils in Florence . . . . .	1
2. Florentine contemporaries of Gian Bologna . . . . .	11
3. Italian bronzes of the Cinquecento of uncertain origin . . . . .	13
4. Supplement: Bertoldo di Giovanni — Pier Jacopo Alari Bonacolsi, called Antico — Maffeo Olivieri — Andrea Briosco, called Riccio — Jacopo Sansovino — Benvenuto Cellini . . . . .	16

### LIST OF ILLUSTRATIONS IN THE TEXT

Titles	Page	Titles	Page
No. 1. Gian Bologna, Clay (or terra cotta) statuette of Neptune. Kaiser Friedrich-Museum, Berlin	1	No. 12. Workshop of Gian Bologna, Hercules slaying the Cretan Bull. Messrs. Durlacher Bros., London . . . . .	9
No. 2. Gian Bologna, Fountain in the Boboli Gardens . . . . .	2	No. 13. Workshop of Gian Bologna, Hercules slaying the Hydra. Messrs. Durlacher Bros., London . . . . .	10
No. 3. Gian Bologna, Satyr and Nymph. Albertinum, Dresden . . . . .	2	No. 14. Florentine Artist of c. 1570, Head of Mercury. Kaiser Friedrich-Museum, Berlin	11
No. 4. Gian Bologna, Silver Statuette of a Bird-Catcher. Huldshinsky Collection, Berlin . . . . .	3	No. 15. Netherlandish Artist working in Florence c. 1575. Bargello, Florence . . . . .	12
No. 5. Gian Bologna, Clay Statuette of the Dwarf Morgante. Kaiser Friedrich-Museum, Berlin	4	No. 16. Federico da Ravenna, Casket forming Inkstand. Collection of Mr. Otto Beit, London	13
No. 6. Gian Bologna, Boy with a Fish. Bargello, Florence . . . . .	5	No. 17. Italian Artist of the XVII. Century. Messrs. Durlacher Bros., London . . . . .	13
No. 7. Gian Bologna (?), The Dwarf Morgante, Figure for a Fountain. Bargello, Florence.	5	No. 18. Italian Master of c. 1590, Bust of Pope Gregory XIV. Collection of Mr. Pierpont Morgan, London . . . . .	14
No. 8. Gian Bologna, Model for a Fountain. Kaiser Friedrich-Museum, Berlin . . . . .	6	No. 19. Venetian Master of c. 1575, Inkstand Ashmolean Museum, Oxford . . . . .	14
No. 9. Gian Bologna, Wax model, Hercules and Cacus. Kaiser Friedrich-Museum, Berlin . . . . .	6	No. 20. Italian Master of c. 1600. In the possession of an art dealer . . . . .	15
No. 10. Gian Bologna, Model in Clay. Kaiser Friedrich-Museum, Berlin . . . . .	7	No. 21. Andrea Riccio, Door-knocker. Collection of Mr. W. H. Newall. . . . .	16
No. 11. Workshop of Gian Bologna, Hercules slaying the Nemean Lion. Messrs. Durlacher Bros., London . . . . .	8		

	Titles	Page
No. 22.	Venetian Master of c. 1575, Inkstand. Ashmolean Museum, Oxford . . . . .	17
No. 23.	Venetian Master of c. 1575, Inkstand. Ashmolean Museum, Oxford . . . . .	18
No. 24.	Style of Gian Bologna, Inkstand. Collec- tion of Mr. Henry Oppenheimer, London	19
No. 25.	Italian Master, end of the XVI. Century. Pietà . . . . .	20
No. 26.	Gian Bologna, Mermaid and Sea Monster. In the possession of an art dealer . . . . .	21

	Titles	Page
No. 27.	Imitation of the Antique, XVI. Century . . . . .	22
No. 28.	Jacopo Sansovino, Madonna and Child with the Infant St. John. Collection of Mr. Otto Beit, London . . . . .	22
No. 29.	Style of Sansovino. G. von Benda Collec- tion, Vienna . . . . .	23
No. 30.	Benvenuto Cellini, Meleager. G. von Benda Collection, Vienna . . . . .	23
No. 31.	Follower of Riccio, Inkstand. Messrs. Durlacher Bros., London . . . . .	24

## INDEX OF PLACES

Amsterdam, Rijks Museum:  
Flemish-Italian (or Northern French), late XVI  
Cent., Pl. CCXVI.

Basle, Historical Museum:  
Reproductions from the Antique, Pl. CCLII.

Berlin, Kaiser Friedrich-Museum:  
Gian Bologna, Pl. CLXXXIII, CLXXXIV,  
CLXXXVII, CLXXXVIII, CXCI, CXCI,  
CXCI, CCII, CCV, CCVII, CCVIII.  
Elia Candido, Pl. CCXII.  
Flemish-Italian Master, circa 1590, Pl. CCXVII.  
Italianised Flemish Master, late XVI Century,  
Pl. CCXVIII.  
Italian Master, late XVI Cent., Pl. CCXXIV.  
Italian School, late XVI Cent., Pl. CCXXVI.  
Reproductions from the Antique, Pl. CCLII.  
Roccatagliata, Pl. CCLXV.

O. Huldshinsky Collection:  
Florentine School, late XVI Cent., Pl. CCXXVII.  
Gian Bologna, Ill. No. 4.

Von Pannwitz Collection:  
Copy after Pier Jacopo Alari Bonacolsi, called  
Antico, Pl. CCXXXVII.  
North Italian Master of the first half of the  
XVI Cent., Pl. CCXL.

W. von Dirksen Collection:  
Gian Bologna, Pl. CLXXXVIII.  
Italian Master of the second half of the XVI  
Cent., Pl. CCXXXII.

Eduard Simon Collection:  
Gian Bologna, Pl. CXCIV, CXCVI.  
Alessandro Vittoria, Pl. CCIV.  
Italian Follower of Antico, Pl. CCXXXIX.  
Italian Master of the first half of the XVI  
Cent., Pl. CCXLVII.  
Italian Reproductions from the Antique, circa  
1520-1550, Pl. CCLIII.  
North Italian Master of the first half of the  
XVI Cent., Pl. CCXL.

Robert von Mendelssohn Collection:  
Gian Bologna, Pl. CCI, CCII.

M<sup>me</sup> Margarethe Oppenheim Collection:  
Flemish-Italian Master, circa 1580, Pl. CCXI.

Hermann Rosenberg Collection:  
Italian Reproduction from the Antique, circa  
1520-1550, Pl. CCLIII.

Eduard Arnhold Collection:  
Roccatagliata, Pl. CCLXV.

Brunswick, Ducal Museum:  
Gian Bologna, Pl. CC.  
Italian Master, late XVI Cent., Pl. CCXIV,  
CCXXII.  
Italianised Flemish Master, late XVI Cent.,  
Pl. CCXVI.  
Copy after Pier Jacopo Alari Bonacolsi, called  
Antico, Pl. CCXXXVII.

Cassel, Royal Museum:  
Italian Master, late XVI Cent., Pl. CCXXIV.



- Croxley Green (England), W. H. Newall Collection:  
 Gian Bologna, Pl. CLXXXII, CCIV.  
 Riccio, Pl. CCXLIV.  
 Paduan-Venetian Master of the XVI Cent.,  
 Pl. CCXLVIII.
- Dresden, Royal Albertinum:  
 Gian Bologna, Pl. CXCIV.  
 "Grünes Gewölbe": Italian Master, late XVI Cent.,  
 Pl. CCXXIII.
- Florence, National Museum:  
 Gian Bologna, Pl. CLXXXI, CLXXXIII,  
 CLXXXVI, CCIV, CCVI, CCVII.  
 Elia Candido, Pl. CCXII.  
 Riccio, Pl. CCXLIV.  
 Flemish-Italian Master, circa 1580, Pl. CCXI.
- Palazzo Vecchio:  
 Gian Bologna, Pl. CLXXXV.
- Loeser Collection:  
 Gian Bologna, Pl. CLXXXVII.
- In the hands of a Florentine Dealer:  
 Florentine School, late XVI Cent., Pl.  
 CCXXVII.
- Frankfurt a.M., Von Goldschmidt-Rothschild Collection:  
 Florentine Master, circa 1575, Pl. CXC.  
 Venetian Master, circa 1550, Pl. CCLXI.
- London, Pierpont Morgan Collection:  
 Gian Bologna, Pl. CXC, CXCIV, CCVI.  
 Flemish-Italian School, circa 1600, Pl. CCXIII.  
 Flemish-Italian Master, late XVI Cent.,  
 Pl. CCXV, CCXVI.  
 Italianised Flemish Master, late XVI Cent.,  
 Pl. CCXVIII.  
 Francesco di Giovanni, called Cecco del  
 Tadda, Pl. CCXXII.  
 Italian Master, late XVI Cent., Pl. CCXXIV.  
 Italian School, late XVI Cent., Pl. CCXXVI.  
 Italian Master of the second half of the XVI  
 Cent., Pl. CCXXXII.  
 Bertoldo, Pl. CCXXXIII.  
 Style of Bertoldo, Pl. CCXXXIII.  
 Bellano (?), Pl. CCXXXIV.  
 Pier Jacopo Alari Bonacolsi, called Antico,  
 Pl. CCXXXVI.  
 Riccio, Pl. CCXLII, CCXLIII, CCXLV,  
 CCXLVI.  
 Paduan-Venetian Master of the XVI Cent.,  
 Pl. CCXLVIII.
- Paduan Master, early XVI Cent., Pl. CCXLIX.  
 Italian Master, early XVI Cent., Pl. CCLI.  
 Reproductions from the Antique, Pl. CCLII.  
 Italian Master of the late Renaissance, Pl. CCLVI.  
 Alessandro Vittoria, Pl. CCLXII.  
 Jacopo Sansovino, Pl. CCLXIII.  
 Giov. Antonio Tavagni, Pl. CCLXIV.  
 Venetian Master, late XVI Cent., Pl. CCLXIV.
- Victoria and Albert Museum:  
 Gian Bologna, Pl. CXCVIII.  
 Flemish-Italian Master, circa 1600, Pl. CCXIII.  
 Pietro Torrigiani, Pl. CCXIX.  
 Italian Master of the XVI Cent., Pl. CCXIX,  
 CCLIV.  
 Italian Master of the second half of the  
 XVI Cent., Pl. CCXXX, CCXXXI.  
 Paduan Master, circa 1500, Pl. CCXLVI.  
 Italian Master of the first half of the XVI  
 Cent., Pl. CCXLVII.  
 Venetian Master, circa 1550, Pl. CCLXI.  
 Italian Master, circa 1550, Pl. CCXXXVIII.  
 Giovanni Angelo Montorsoli (?), Pl. CCLIX.
- Heseltine Collection:  
 Flemish-Italian Master, circa 1590, Pl. CCX,  
 CCXVII.  
 Italian School of the XVI Cent., Pl. CCXXI.  
 Italian Master of the XVI Cent., Pl. CCXXIX.  
 Roccatagliata, Pl. CCLXV.
- Otto Gutekunst Collection:  
 Riccio, Pl. CCXLIII, CCXLIV.  
 Italian Reproduction from the Antique, Pl.  
 CCLIII.  
 North Italian Master, early period of the  
 Haute Renaissance, Pl. CCLV.  
 Italian Master of the late Renaissance, Pl. CCLVI.  
 School of Donatello, Pl. CCXXXVIII.
- Wallace Collection:  
 Gian Bologna, Pl. CXCIX.  
 Italianised Flemish Master, late XVI Cent.,  
 Pl. CCXVIII.
- Henry Oppenheimer Collection:  
 Paduan Masters of the early and middle period  
 of the XVI Cent., Pl. CCXLIX.  
 Reproductions from the Antique, Pl. CCLII.  
 Riccio, Pl. CCXXXVIII.
- Murray Marks Collection:  
 Venetian Master, circa 1525, Pl. CCL.

- London, Otto Beit Collection:  
North Italian Master of the early period of  
the Haute Renaissance, Pl. CCLV.  
Benvenuto Cellini, Pl. CCLVII.  
Giovanni Angelo Montorsoli(?), Pl. CCLVII.
- Madrid, National Archaeological Museum:  
Follower of Donatello, Pl. CCLXVI.
- Milan, Castello Museum:  
Lombard Master of the XVI Cent., Pl.  
CLXXXI.  
Gian Bologna, Pl. CXCVII.  
Riccio, Pl. CCXLII.  
Italian Master of the late Renaissance, Pl.  
CCLVI.
- Noseda Collection:  
Venetian Master, circa 1550, Pl. CCLXI.
- Munich, A. S. Drey Collection:  
North Italian Master of the XVI Cent.,  
Pl. CCXXVIII.
- Naples, National Museum:  
Florentine follower of Michelangelo, Pl. CCXXV.  
Paduan Master, circa 1480, Pl. CCXXXIV.  
After Pier Jacopo Alari Bonacolsi, called Antico,  
Pl. CCXXXVI.
- New York, Metropolitan Museum:  
Jacopo Sansovino, Pl. CLXXXIV.
- Paris, Louvre:  
Gian Bologna, Pl. CXCVIII, CXCIX.  
Italian Master of the second half of the  
XVI Cent., Pl. CCXXX.  
Maffeo Olivieri, Pl. CCXLI.
- Foule Collection:  
Flemish-Italian Master, late XVI Cent., Pl. CCX.
- Musée Cluny:  
Maffeo Olivieri, Pl. CCXLI.
- Paris, Gustave de Rothschild Collection:  
Italian Master, circa 1570, Pl. CCXX.
- Maurice de Rothschild Collection:  
Jacopo Sansovino, Pl. CCLVIII.  
Giovanni Angelo Montorsoli(?), Pl. CCLX.
- Sambon Collection:  
Venetian Master, circa 1550, Pl. CCLXI.
- Philadelphia, Widener Collection:  
North Italian Master of the first half of the  
XVI Cent., Pl. CCXL.  
Paduan Master, circa 1530, Pl. CCLVII.
- Venice, Doge's Palace:  
Italian Master, late XVI Cent., Pl.  
CCXIV.
- Vienna, Hof Museum:  
Paduan, circa 1500, Pl. CCXLVI.  
Gian Bologna, Pl. CLXXXVI, CLXXXIX.  
Italian Master of the second half of the XVI  
Cent., Pl. CCXXXI, CCXXXII.  
Florentine follower of Michelangelo, Pl.  
CCXXV.  
Pier Jacopo Alari Bonacolsi, called Antico,  
Pl. CCXXXV, CCXXXVI.
- Albert Figdor Collection:  
Italian School of the XVI Cent., Pl.  
CCXXI.
- G. von Benda Collection:  
North Italian Master of the XVI Cent.,  
Pl. CCXXVIII.  
Italian Master of the XVI Cent., Pl.  
CCXXXIX.
- In private possession:  
Style of Gian Bologna, Pl. CCX.
- In the hands of a dealer:  
Workshop of Gian Bologna, Pl. CCIX.



## INDEX OF PLATES

Plates	Page	Plates	Page	
CLXXXI. left: Equestrian statuette of Gian Giacomo Trivulzio. Lombard Master of the XVI Century. Castello Museum, Milan . . .	3	CXCIII. l.: The Bather. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	4	
right: Equestrian statuette of Cosimo I. Gian Bologna. National Museum, Florence . . .	3	r.: Architecture. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	4	
CLXXXII. Equestrian statuette. Gian Bologna(?). Newall Collection, Croxley Green . . .	3, 4	CXCIV. l.: Mars. Gian Bologna. Eduard Simon Collection, Berlin . . . . .	4	
CLXXXIII. l.: Christ at the Column. Gian Bologna. National Museum, Florence . . . . .	3	r.: Astronomy. Gian Bologna. Eduard Simon Collection, Berlin . . . . .	4	
r.: Christ at the Column. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	3	CXCV. above: Sleeping Nymph. Gian Bologna. Albertinum, Dresden . . . . .	4	
CLXXXIV. l.: Madonna and Child. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	3	below: The Allegory of History. Gian Bologna. Pierpont Morgan Collection, London . . .	4	
r.: Madonna and Child Jacopo Sansovino. Metropolitan Museum, New York . . . . .	23	CXCVI. l. and r.: Hercules and Antaeus. Gian Bologna. Eduard Simon Collection, Berlin . . . . .	5	
CLXXXV. l.: Venus } Gian Bologna. Palazzo Vecchio	}	CXCVII. l.: Hercules supporting the Heavens. Gian Bologna. Castello Museum, Milan . . . . .	5	
r.: Juno } (formerly National Museum),		r.: Hercules with the Erymanthian Boar. Gian Bologna. Castello Museum, Milan . . . . .	5	
centre: Apollo } Florence . . . . .		3, 4		
CLXXXVI. l.: Rape of a Sabine Woman. Gian Bologna. Hof-Museum, Vienna . . . . .	3	CXCVIII. l.: Hercules and Cacus } Gian Bologna.	}	
r.: Rape of a Sabine Woman. Gian Bologna. National Museum, Florence. (Reproduction of the group in the Loggia de' Lanzi). . .	3	r.: Hercules and Antaeus } Louvre, Paris . . . . .		5
CLXXXVII. l.: Mercury. Gian Bologna. Loeser Collection, Florence . . . . .	3	c.: Hercules and the Nemean Lion. Gian Bologna. Victoria and Albert Museum, London . . . . .		5
r. and c.: Mercury. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	3	CXCIX. l.: Hercules with uplifted Club (about to strike the Hydra?). Gian Bologna. Louvre, Paris . . . . .	5	
CLXXXVIII. l.: Nessus and Deianira. Gian Bologna. Von Dirksen Collection, Berlin . . . . .	3	r.: Hercules and the Arcadian Stag. Gian Bologna. Wallace Collection, London . . . . .	5	
r.: Nessus and Deianira. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	3	c.: Hercules and the Cretan Bull. Gian Bologna. Wallace Collection, London . . . . .	5	
CLXXXIX. l.: Nessus and Deianira. Gian Bologna. Hof-Museum, Vienna . . . . .	3	CC. above: Lion and Horse } Gian Bologna.	}	
r.: Hercules slaying Nessus. Gian Bologna. Hof-Museum, Vienna . . . . .	3	below: Lion and Bull } Brunswick Museum . . . . .		5
CXC. l.: The Abduction of a Woman by a Satyr. Florentine Master, circa 1575. V. Goldschmidt-Rothschild Collection, Frankfurt . . . . .	9	CCI. l.: Trotting Horse } Gian Bologna. R. v. Mendelssohn Collection, Berlin . . . . .	5	
r.: The Victory of Virtue over Vice. Gian Bologna. Pierpont Morgan Collection, London . . . . .	3	CCII. l. and r.: Rearing and Galloping Horses. Gian Bologna (or Tacca). R. von Mendelssohn Collection, Berlin . . . . .	5	
CXCI. The Abduction of a Woman. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	4	CCIII. l. and r.: Bird-Catchers. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	6	
CXCII. Tarquinius and Lucretia. Gian Bologna. Kaiser Friedrich-Museum, Berlin . . . . .	4	CCIV. l.: Putto supporting a Candle-socket. Alessandro Vittoria. Eduard Simon Collection, Berlin . . . . .	}	
		r.: Infant Saviour blessing. Gian Bologna. Newall Collection, Croxley Green. . . . .		3, 7
		c.: The Bird-Catcher. Gian Bologna. National Museum, Florence . . . . .		6

Plates	Page
CCV. l.: Standing Figure holding a small Barrel. Gian Bologna. Kaiser Friedrich-Museum, Berlin	6
r.: Standing Figure playing the Bagpipes. Gian Bologna. Kaiser Friedrich-Museum, Berlin	6
c.: Seated Figure playing the Bagpipes. Gian Bologna. Kaiser Friedrich-Museum, Berlin	6
CCVI. l.: Harpy riding on a Dolphin. Gian Bologna. Pierpont Morgan Collection, London	7
r.: Kneeling Figure of a Bather. Gian Bologna. National Museum, Florence	4
CCVII. l.: The Dwarf Morgante blowing a horn. Gian Bologna. National Museum, Florence	7
r.: Morgante as Bacchus. Gian Bologna. Kaiser Friedrich-Museum, Berlin	7
c.: Seated Figure of Morgante. Gian Bologna. Kaiser Friedrich-Museum, Berlin	7
CCVIII. (1) Woman bathing pouring water from a ewer. Gian Bologna	} Kaiser Friedrich-Museum, Berlin
(2) Melcager. Gian Bologna	
(3) Susanna. Gian Bologna	
(4) Cupid (ascribed to Candido). Gian Bologna. Kaiser Friedrich-Museum, Berlin	
(5) Nude Woman drying her foot. Gian Bologna. Kaiser Friedrich-Museum, Berlin	
CCIX. l.: Hercules slaying the Dragon Ladon(?). Workshop of Gian Bologna. In the possession of an Art-Dealer in Vienna	7
r.: Hercules and Cerberus. Workshop of Gian Bologna. In the possession of an Art-Dealer in Vienna	7
CCX. l.: Lucretia. Style of Gian Bologna. In a Private Collection	7
r.: Female Figure resting her left foot on a pedestal. Style of Gian Bologna. In a Private Collection	7
c.: Female Figure looking over her right shoulder. Style of Gian Bologna. In a Private Collection	7
CCXI. l.: Woman bathing, touching her right heel. Flemish-Italian Master, circa 1580. Collection of Frau Margarethe Oppenheim, Berlin	7
r.: Woman bathing, resting her right foot on a pedestal. Flemish-Italian Master, circa 1580. Coll. of Frau Margarethe Oppenheim, Berlin	7
c.: Nude Woman looking upwards. Flemish-Italian, circa 1580. National Museum, Florence	7

Plates	Page
CCXII. l.: Perseus. Elia Candido. Kaiser Friedrich-Museum, Berlin	8
r.: Cupid. Elia Candido. National Museum, Florence	8
CCXIII. l.: Venus and Cupid(?). Flemish-Italian, circa 1600. Victoria and Albert Museum, London	8
r.: Diana. Flemish-Italian, circa 1600. Pierpont Morgan Collection, London	8
c.: Woman seated holding a tress of her hair. Flemish-Italian, circa 1600. Victoria and Albert Museum, London	8
CCXIV. l.: Nude Woman seated on a rock. Italian, close of XVI Century. Brunswick Museum	9
r.: Europa. Italian, close of XVI Century. Doge's Palace, Venice	9
CCXV. above, l.: Woman seated touching her right heel.	}
„ r.: Woman seated combing her hair.	
below, l.: Woman seated braiding her hair.	
„ r.: Woman seated bathing her left foot. Flemish-Italian (or Northern French) close of XVI Century. Pierpont Morgan Collection, London	9
CCXVI. l.: Woman with a market-basket. Flemish-Italian (or Northern French), close of XVI Century. Pierpont Morgan Collection, London	9
r.: Figure of a Young Man (pendant to the preceding). Rijks Museum, Amsterdam	9
c.: Mermaid on a Dolphin. Flemish-Italian, close of XVI Century. Brunswick Museum	10
CCXVII. l. and r.: Nude woman holding up her right foot. Flemish-Italian, circa 1590. Kaiser Friedrich-Museum, Berlin	10
c.: Woman teaching her Child to walk. Flemish - Italian, circa 1590. Heseltine Collection, London	10
CCXVIII. l.: Susanna. Italianised-Flemish Artist, close of XVI Century. Kaiser Friedrich-Museum, Berlin	10
r.: Venus teaching Cupid the use of the bow. Italianised-Flemish Artist, close of XVI Century. Pierpont Morgan Collection, London	10
c.: Women wrestling. Italianised-Flemish Artist, close of XVI Century. Wallace Collection, London	10



Plates	Page
CCXIX. l.: St. Jerome as a Penitent. Ascribed to Pietro Torrigiani. Victoria and Albert Museum, London . . . . .	12
r.: Nude youth holding a bowl (designed for a lamp). Italian (Venetian?) XVI Century. Victoria and Albert Museum, London . . . . .	14
CCXX. l.: Hercules slaying the Nemean Lion. r.: David overcoming Goliath. Italian (Florentine) circa 1570. Collection of Baron Gustave de Rothschild, Paris . . . . .	12
CCXXI. l.: Prometheus. Italian (Florentine) XVI Century. Figdor Collection, Vienna . . . . .	12
r.: Samson slaying a Philistine. Italian (Florentine), XVI Century. Heseltine Collection, London . . . . .	12
CCXXII. l. and r.: Two draped Female Figures. Central Italian, close of XVI Century. Brunswick Museum . . . . .	14
c.: Justice. Cecco del Tadda. Pierpont Morgan Collection, London . . . . .	12
CCXXIII. l.: Mercury. Italian (Florentine), second half of XVI Century. Hof-Museum, Vienna . . . . .	12
r.: Nude Youth wearing a small Cap. Italian (Venetian), second half of XVI Century . . . . .	14
c.: Nude Youth wearing a laurel wreath. Italian (Florentine), second half of XVI Century. The Green Vaults, Dresden . . . . .	12
CCXXIV. l.: Lucretia. Italian, close of XVI Century. Cassel Museum . . . . .	12
r.: Gladiator drawing his Sword. Italian, close of XVI Century. Pierpont Morgan Collection, London . . . . .	12
c.: Acrobat supporting himself upon his hands. Florentine, close of XVI Century. Kaiser Friedrich-Museum, Berlin . . . . .	12
CCXXV. l.: Winter. Florentine follower of Michelangelo. Hof-Museum, Vienna . . . . .	12
r.: Old man leaning on his Staff (missing). Florentine follower of Michelangelo(?). Hof-Museum, Vienna . . . . .	14
c.: Woman warming her hands over a brazier. Florentine follower of Michelangelo. National Museum, Naples . . . . .	12
CCXXVI. l. and r.: Nude Warriors. Italian (Florentine) late XVI Century. Kaiser Friedrich-Museum, Berlin . . . . .	12

Plates	Page
CCXXVI. c.: Nude Man carrying a Child. Italian (Florentine), late XVI Century. Pierpont Morgan Collection, London . . . . .	12
CCXXVII. above: Bacchanalian Group. Florentine, close of XVI Century. In the possession of a Dealer in Florence . . . . .	12
below, l. and r.: Two Seasons. Florentine, close of XVI Century. Huldshinsky Collection, Berlin . . . . .	12
c.: Peace. Florentine, close of XVI Century. In the possession of a Dealer in Florence . . . . .	12
CCXXVIII. l.: Lamenting Venus with Cupid. North Italian, XVI Cent. G. von Benda Collection, Vienna . . . . .	13
r.: Dying Adonis. North Italian, XVI Century. G. von Benda Collection, Vienna . . . . .	13
c.: The Husbandman. North Italian, XVI Century. A. S. Drey Collection, Munich . . . . .	13, 14
CCXXIX. l. and r.: The Parting of Venus and Adonis. Italian, XVI Century. Heseltine Collection, London . . . . .	14
c.: The Rape of Proserpina. Central Italian, XVI Cent. G. von Benda Collection, Vienna . . . . .	14
CCXXX. l. and r.: Nude male Figures. Italian (Venetian), second half of XVI Century. Victoria and Albert Museum, London . . . . .	14
c.: Eve. Italian, second half of XVI Century. Louvre, Paris . . . . .	14
CCXXXI. l.: Jupiter holding the Thunderbolts. Italian (Venetian), second half of XVI Century. Hof-Museum, Vienna . . . . .	14
r.: Luna. Italian, second half of XVI Century. Hof-Museum, Vienna . . . . .	14
c.: Jupiter on the Eagle. Italian, second half of XVI Century. Victoria and Albert Museum, London . . . . .	14
CCXXXII. l.: Venus Anadyomene. Italian (Venetian), second half of XVI Century. Von Dirksen Collection, Berlin . . . . .	14
r.: Venus Anadyomene. Italian (Venetian), second half of XVI Century. Hof-Museum, Vienna . . . . .	14
c.: Venus holding the Apple. Italian, second half of XVI Century. Pierpont Morgan Collection, London . . . . .	14

Plates	Page
CCXXXIII. l.: Hercules grasping his Club. Bertoldo. Pierpont Morgan Collection, London . . .	16
r.: Hercules grasping a weapon with both hands. Style of Bertoldo. Pierpont Morgan Coll., London . . . . .	16
CCXXXIV. l.: Tomyris with the Head of Cyrus. Bellano(?). Pierpont Morgan Collection, 16 London . . . . .	16
r.: Nude seated Figure of a Man. Paduan, circa 1480. National Museum, Naples . . . . .	16
CCXXXV. l.: Hercules with his Club. Pier Jacopo Alari-Bonacolsi, called Antico. Hof-Museum, Vienna . . . . .	17
r.: Mercury. Antico. Hof Museum, Vienna	17
c.: Hercules and Antaeus. Antico. Hof- Museum, Vienna . . . . .	17
CCXXXVI. l.: Pan. Antico. Hof-Museum, Vienna	18
r.: Crouching Venus. After Antico. National Museum, Naples . . . . .	18
c.: Apollo. Antico. Pierpont Morgan Collec- tion, London . . . . .	18
CCXXXVII. l.: Hercules letting fly an Arrow(?). After Antico. Von Pannwitz Collection, Berlin . . . . .	18
r.: Hercules leaning on his Club. After Antico. Brunswick Museum . . . . .	18
CCXXXVIII. l.: Female Faun. Andrea Briosco, called Riccio. Henry Oppenheimer Collec- tion, London . . . . .	18
r.: Seated Female Figure. Italian, circa 1550. Victoria and Albert Museum, London . . .	18
c.: Cupid. School of Donatello. Otto Gute- kunst Collection, London . . . . .	18
CCXXXIX. Three Nude Female Figures. Late Imitators of Antico. Eduard Simon Collec- tion, Berlin . . . . .	18, 19
CCXL. l.: Nude Male Combatant. North Italian, first half of XVI Century. Eduard Simon Collection, Berlin . . . . .	19
r.: Nude Male Combatant holding aloft his Club. North Italian, first half of XVI Century. Von Pannwitz Collection, Berlin . . . . .	19
c.: Two Combatants. North Italian, first half of XVI Century. Widener Collection, Philadelphia . . . . .	19

Plates	Page
CCXLI. l.: Figure of a Dancer. Maffeo Olivieri. Musée Cluny, Paris . . . . .	20
r.: Figure of a Dancer. Maffeo Olivieri. Thiers Collection, Louvre, Paris . . . . .	20
c.: Nude seated Female Figure. Maffeo Olivieri. Musée Cluny, Paris . . . . .	21
CCXLII. l.: Satyr standing on a triangular base, with inkstand. Riccio. Castello Museum, Milan . . . . .	22
r.: Satyr seated on a triangular base, with inkstand and candle-socket. Riccio. Pierpont Morgan Collection, London . . . . .	22
CCXLIII. l.: Female Satyr and young Faun. Riccio. Pierpont Morgan Collection, London . . .	22
r.: Satyr holding a vase and shell. Riccio. Otto Gutekunst Collection, London . . .	22
CCXLIV. above, l.: Female Head. Riccio. Newall Collection, Croxley Green . . . . .	22
r.: Female Head. Riccio. National Museum, Florence . . . . .	22
below: Two inkstands. Riccio. Otto Gute- kunst Collection, London . . . . .	22
CCXLV. above: Lamp. Riccio. Pierpont Morgan Collection . . . . .	22
below: Bell, with Putto seated on a Skull. Riccio. Pierpont Morgan Collection, London	22
CCXLVI. l.: Nude youth kneeling on one Knee. Paduan, circa 1500. Hof-Museum, Vienna . .	22
r.: Nude boy blowing a Horn. Paduan, circa 1500. Victoria and Albert Museum, London . . . . .	22
c.: Triangular Inkstand with fettered Satyr. Riccio. Pierpont Morgan Collection, London . . . . .	22
CCXLVII. l.: A Lion. Italian, circa 1520. Eduard Simon Collection, Berlin . . . . .	22
r.: Human-headed Monster holding a Lamp. Italian, circa 1520. Victoria and Albert Museum, London . . . . .	22
c.: Dwarf standing astride of an Owl. Italian, circa 1520. Victoria and Albert Museum, London . . . . .	22
CCXLVIII. above: A Tiger. Paduan-Venetian, XVI Century. Newall Collection, Croxley Green	22
below: A Trotting Horse. Paduan-Venetian, XVI Cent. Pierpont Morgan Coll., London	22



Plates	Page
CCXLIX. l.: Two Children embracing each other. Paduan, middle of XVI Century. Henry Oppenheimer Collection, London . . . . .	22
r.: Putto holding a Skull. Paduan, early XVI Century. Henry Oppenheimer Collection, London . . . . .	22
c.: Boy holding a Barrel. Paduan, early XVI Century. Pierpont Morgan Collection, London . . . . .	22
CCL. Casket. Venetian, circa 1525. Murray Marks Collection, London . . . . .	22, 24
CCLI. Pricket Candlesticks. Italian (Venetian), first half of XVI Century. Pierpont Morgan Collection, London . . . . .	24
CCLII. Reproductions from the Antique:	
above, l.: Nude Youth. Basle Museum . . . . .	22
,, r.: Nude Youth holding a Shell. Pierpont Morgan Collection, London . . . . .	22
below, l. and r.: Mercury. Kaiser Friedrich-Museum, Berlin . . . . .	22
c.: Nude Youth. Henry Oppenheimer Collection, London . . . . .	22
CCLIII. Reproductions from the Antique 1520-1550, Roman busts:	
l.: Herman Rosenberg Collection, Berlin . . . . .	22
r.: Eduard Simon Collection, Berlin . . . . .	22
c.: Otto Gutekunst Collection, London . . . . .	22
CCLIV. Reproductions from the Antique. Italian, XVI Century:	
l.: Apollo holding his Lyre . . . . .	22
r. and c.: Hercules and the Nemean Lion. Victoria and Albert Museum, London . . . . .	22
CCLV. l. and r.: Kneeling Youth with Candle-socket. North Italian, early XVI Century. Otto Beit Collection, London . . . . .	22
c.: Youth with Shell on his Shoulder. North Italian, early XVI Century. Otto Gutekunst Collection, London . . . . .	22
CCLVI. l.: Fortuna. Italian, late Renaissance. Pierpont Morgan Collection, London . . . . .	22
r.: Female Figure. Italian, late Renaissance. Castello Museum, Milan . . . . .	22
c.: Marsyas(?). Italian, late Renaissance. Otto Gutekunst Collection, London . . . . .	22

Plates	Page
CCLVII. l.: Nude Warrior. Paduan, circa 1530. Widener Collection, Philadelphia . . . . .	23
r.: Adam. Benvenuto Cellini. Otto Beit Collection, London . . . . .	23
c.: Two Putti. G. A. Montorsoli(?). Otto Beit Collection, London . . . . .	23
CCLVIII. l. and r.: Bacchanalian seated on a Tiger. Jacopo Sansovino. Collection of Baron Maurice de Rothschild, Paris . . . . .	22, 23
CCLIX. Triton. Sansovino(?), ascribed to Montorsoli. Victoria and Albert Museum, London . . . . .	23
CCLX. Triton. Sansovino(?), ascribed to Montorsoli. Collection of Baron Maurice de Rothschild . . . . .	23
CCLXI. above, l. and r.: Inkstand in the form of a Shell supported by a Putto. Venetian, circa 1550. Nosedà Collection, Milan . . . . .	23
c.: Inkstand, a Shell supported by a Dolphin. Venetian, circa 1550. Victoria and Albert Museum, London . . . . .	23
below, r.: Nymph seated on a Shark. Imitation of Gian Bologna. Goldschmidt Collection, Frankfort . . . . .	23
r.: Nymph seated on a Sea Horse. Venetian, circa 1550. Sambon Collection, Paris . . . . .	23
CCLXII. Fire-dogs. Venus standing on a Dolphin. Alessandro Vittoria. Pierpont Morgan Collection, London . . . . .	23
CCLXIII. Door-knocker. Jacopo Sansovino(?). Pierpont Morgan Collection, London . . . . .	23
CCLXIV. above: Door-knocker. Giov. Antonio Tavagni. Pierpont Morgan Collection, London . . . . .	23
below: Sea Horses. Venetian, close of XVI Century. Pierpont Morgan Collection, London . . . . .	23
CCLXV. l.: Putto holding a Shell. Manner of Roccatagliata. Eduard Arnhold Collection, Berlin . . . . .	24
r.: Cupid. Manner of Roccatagliata. Kaiser Friedrich-Museum, Berlin . . . . .	24
c.: Putto. Manner of Roccatagliata. Heseltine Collection, London . . . . .	24
CCLXVI. Equestrian Statuette. Follower of Donatello. Archaeological Museum, Madrid . . . . .	24

CAB 80.256.1  
VOL.3

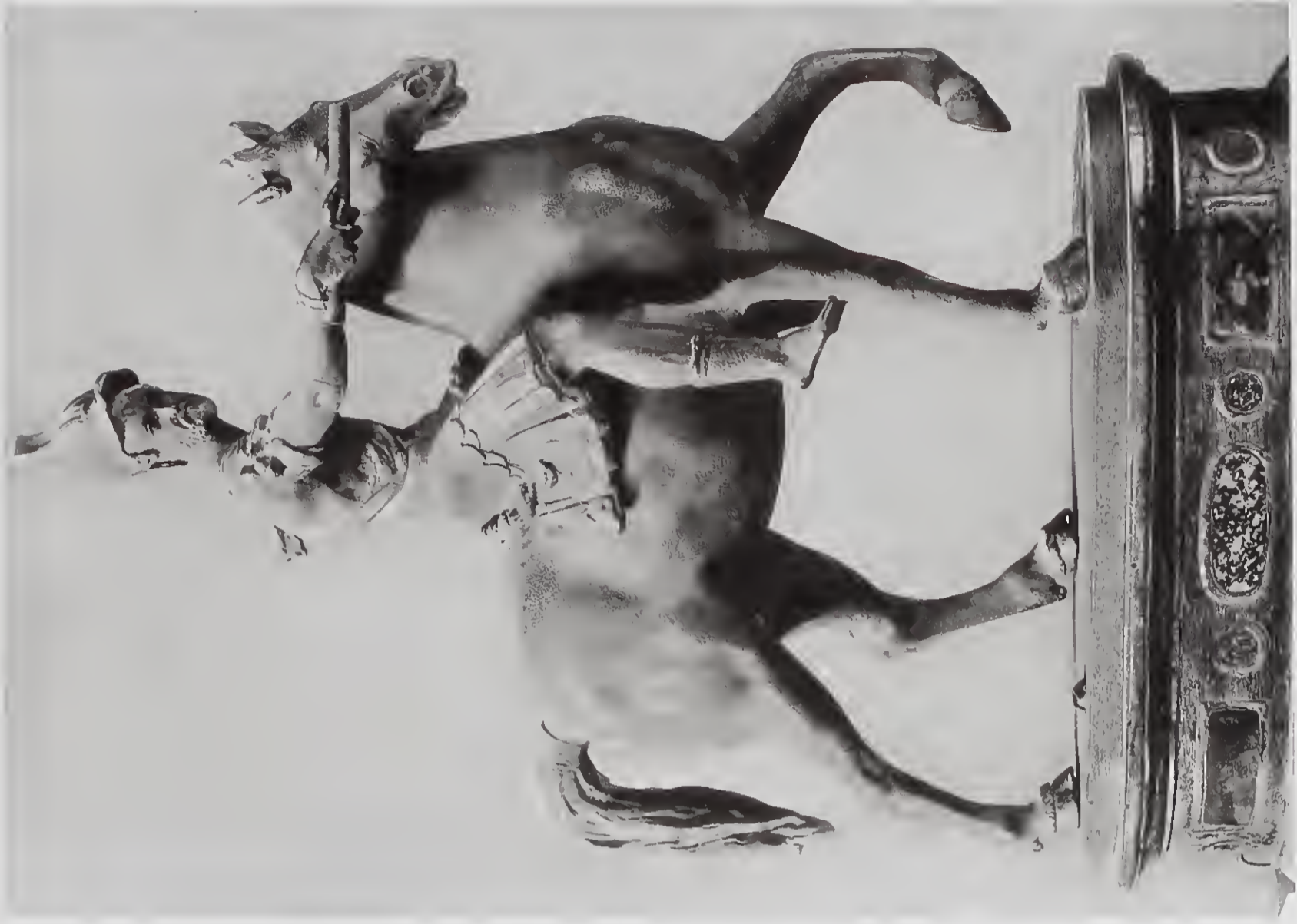




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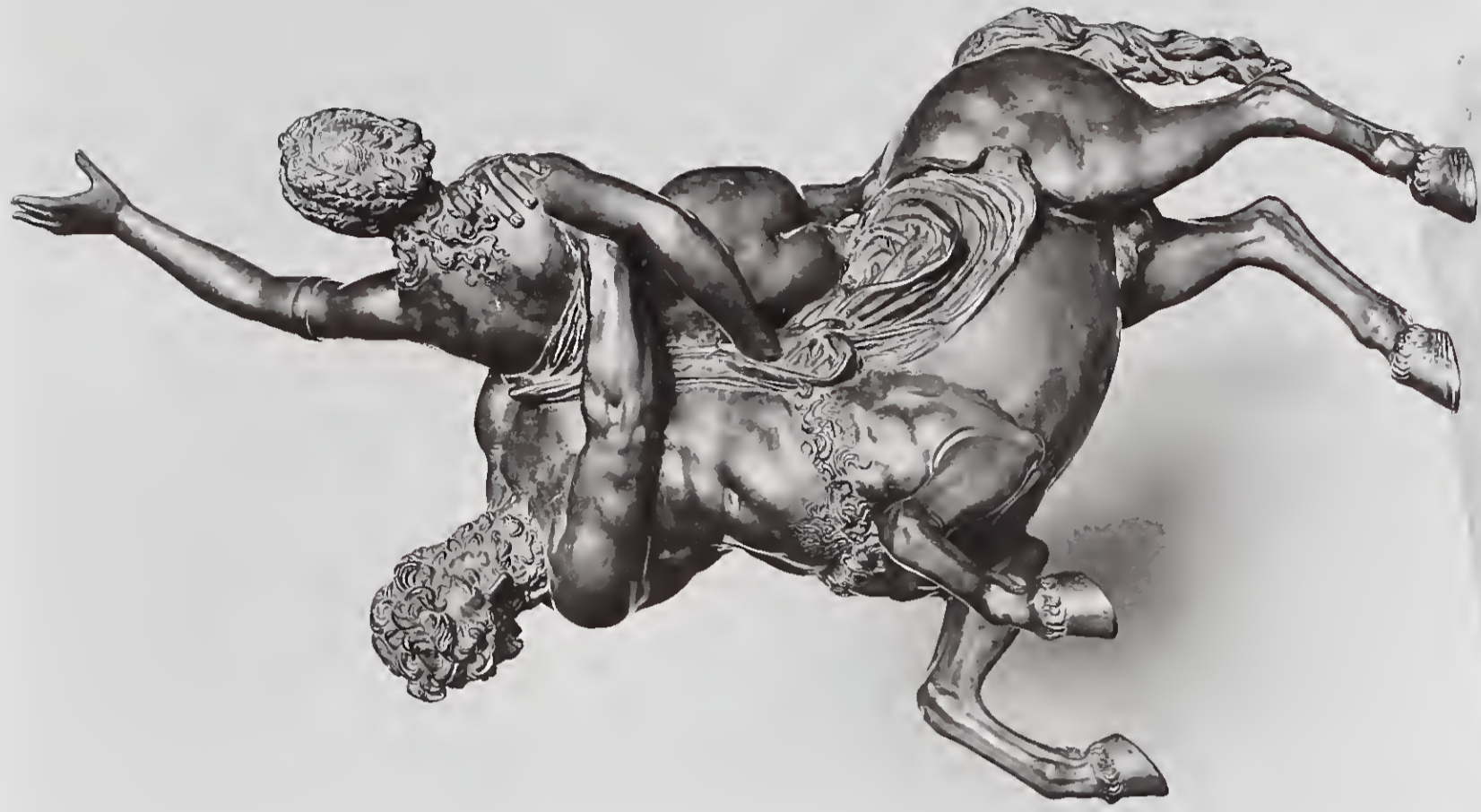


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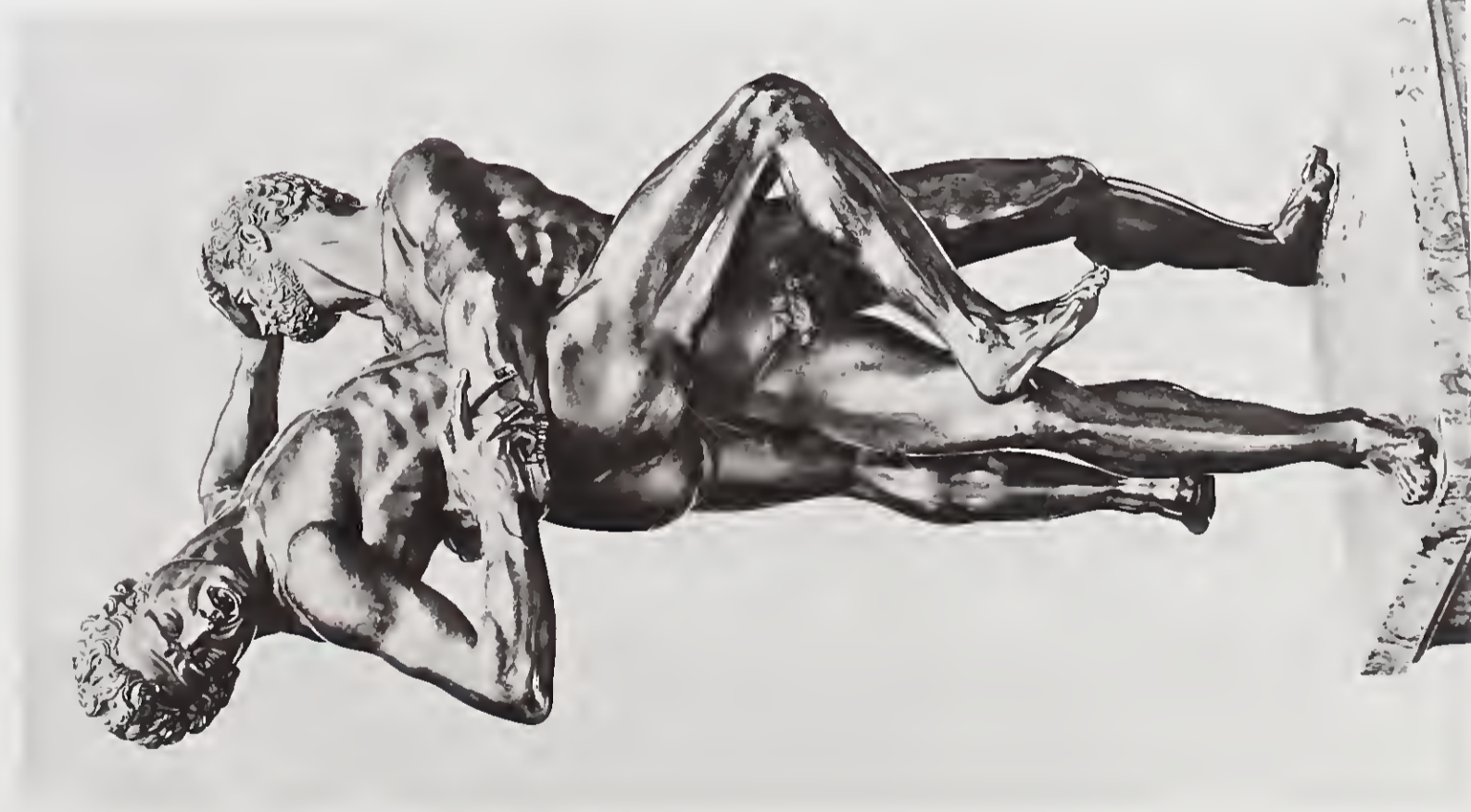


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VOL.3



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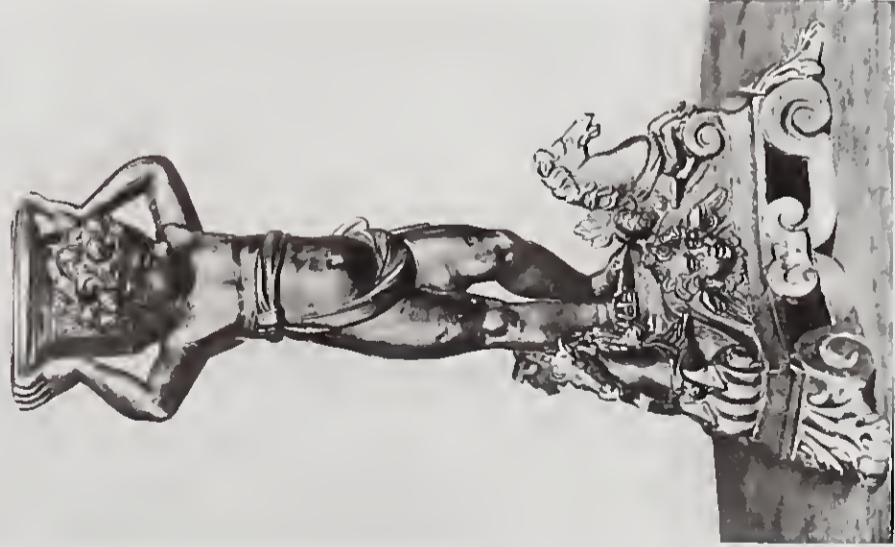


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VOL.3



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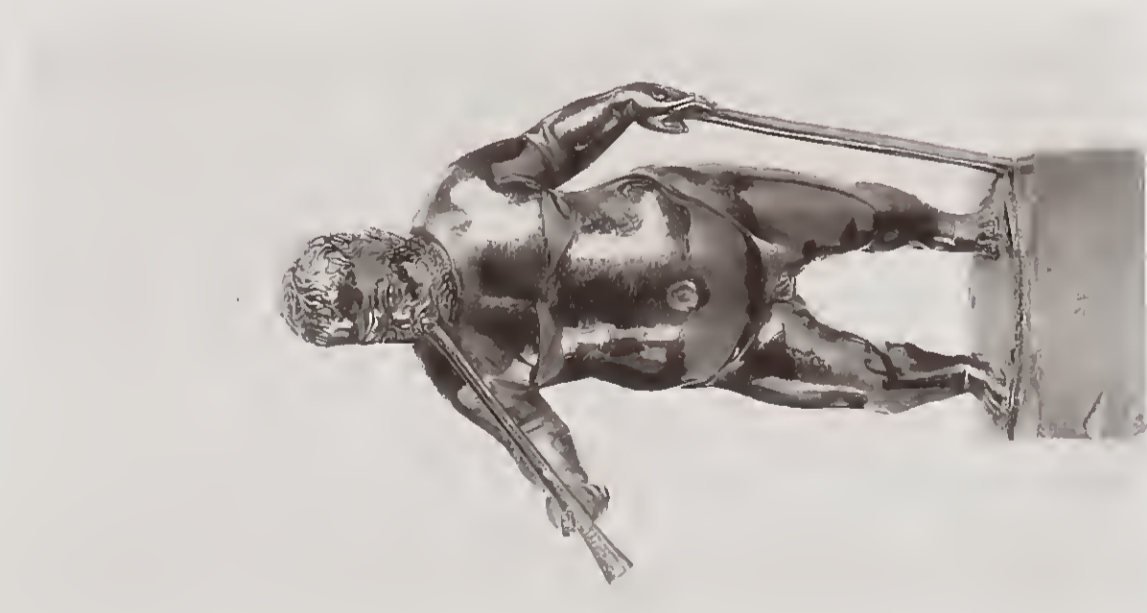


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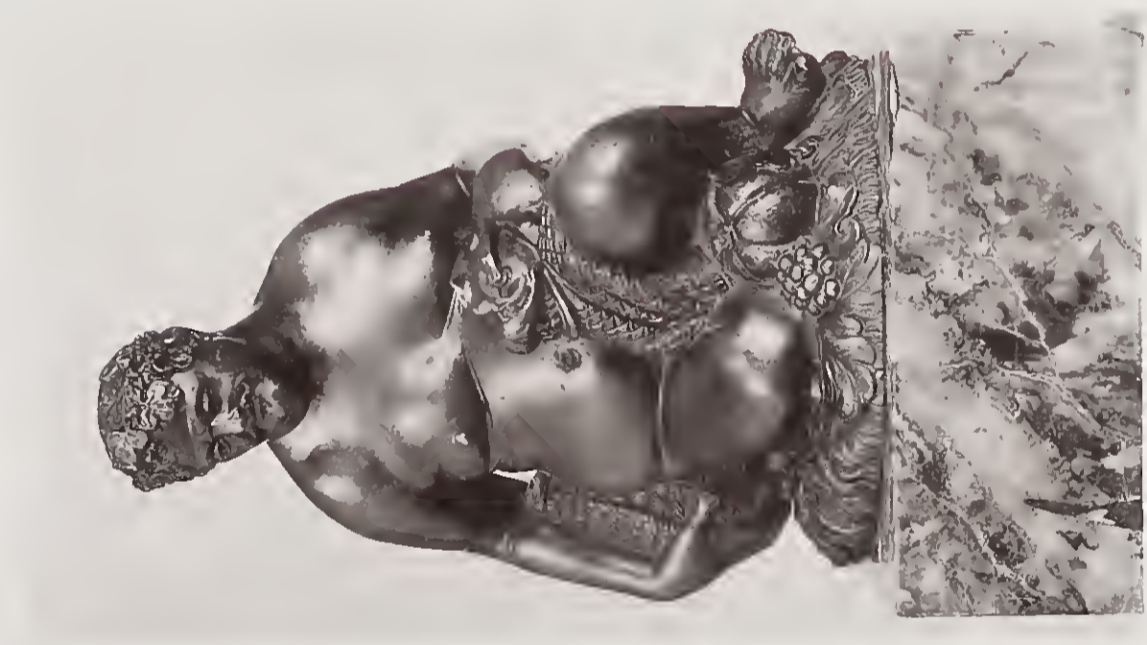
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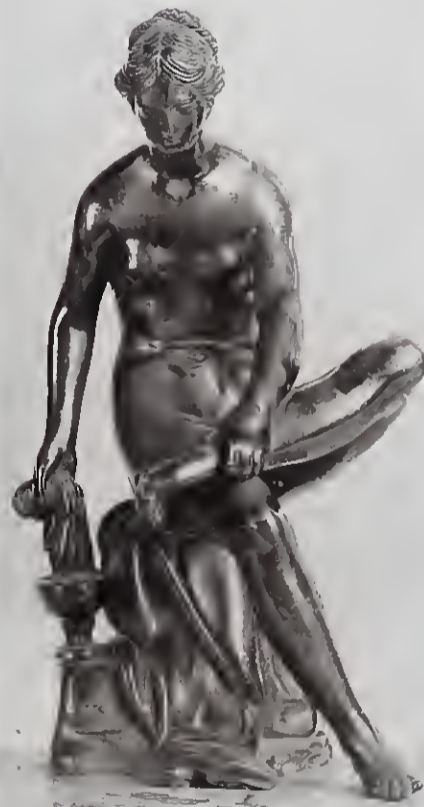
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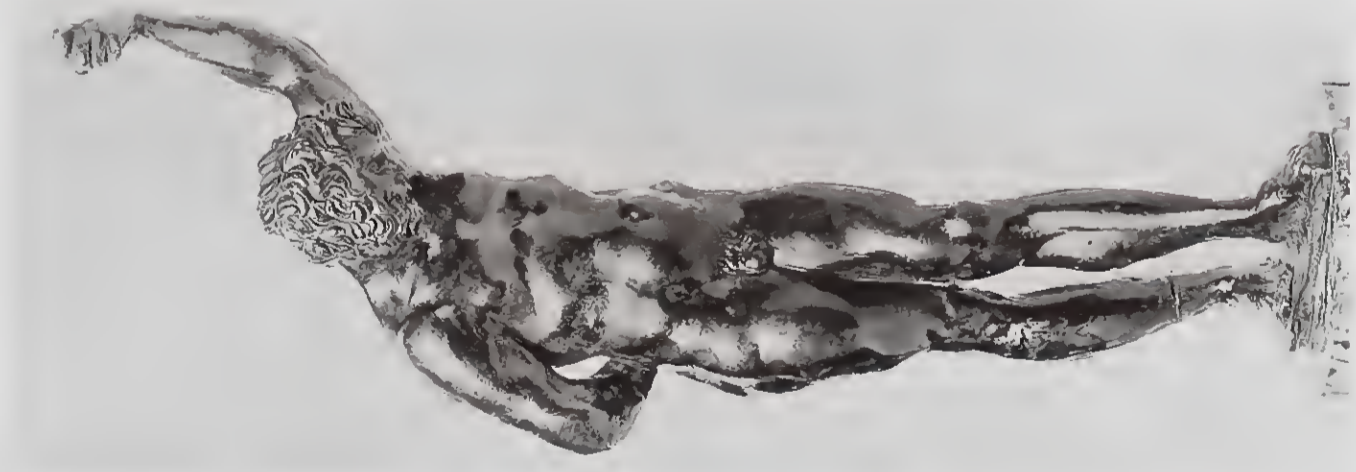


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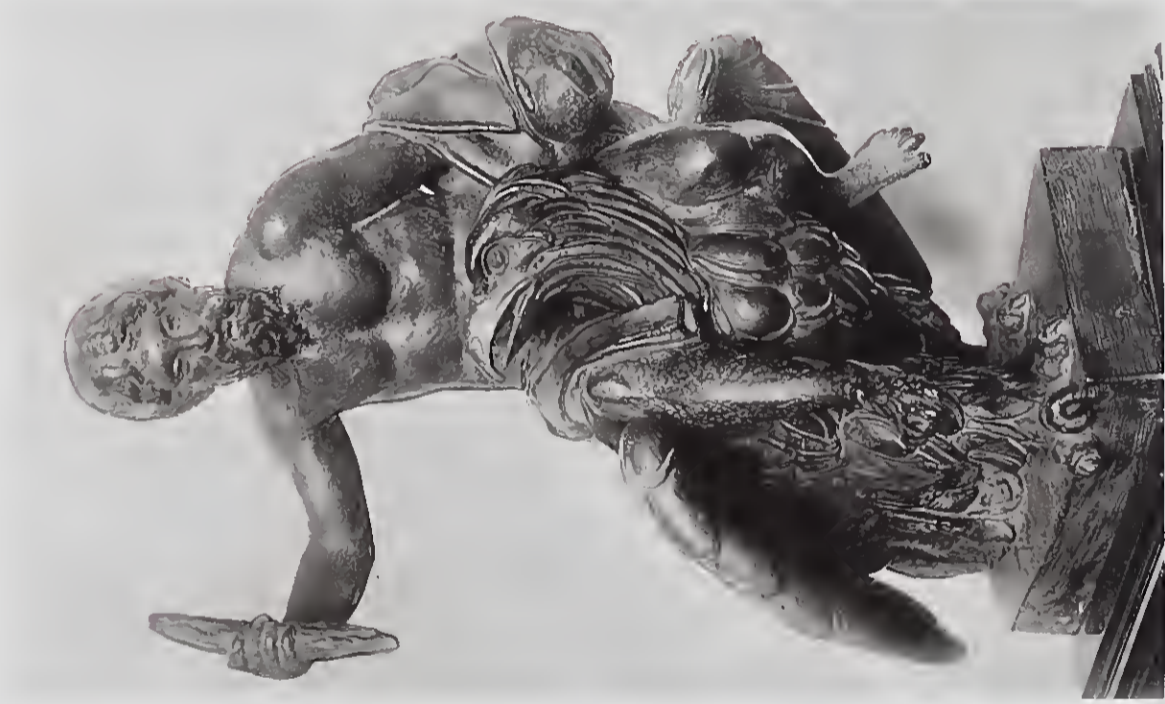
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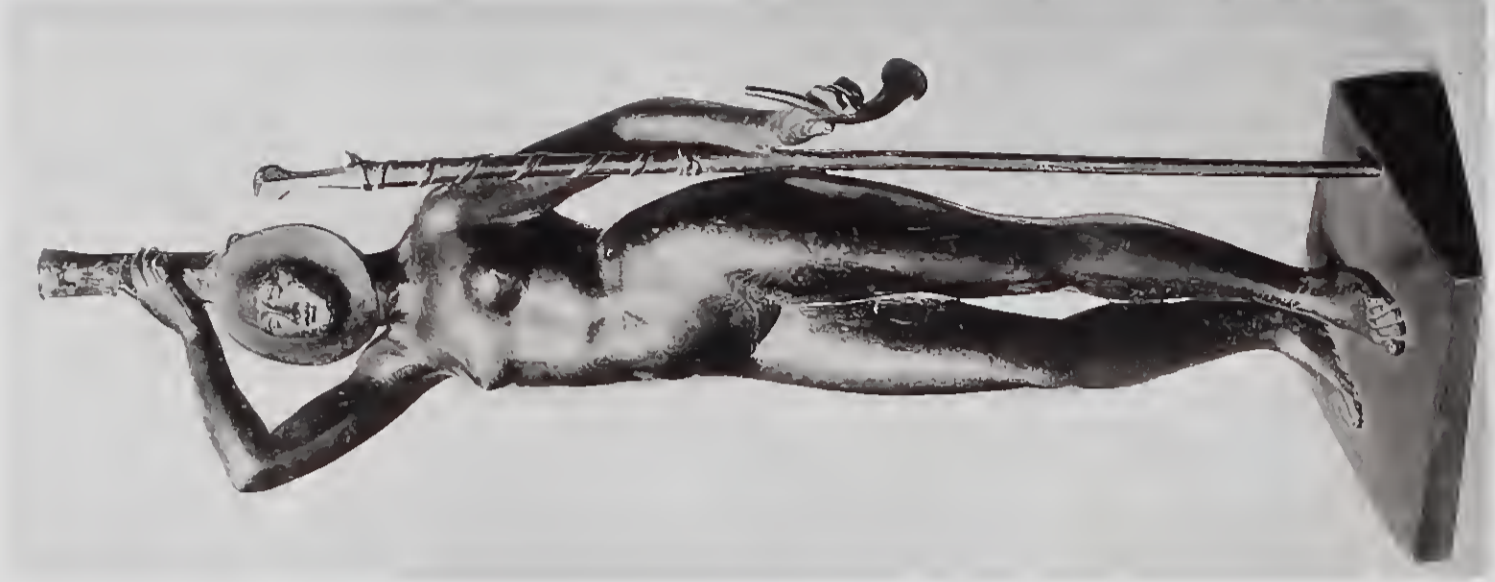
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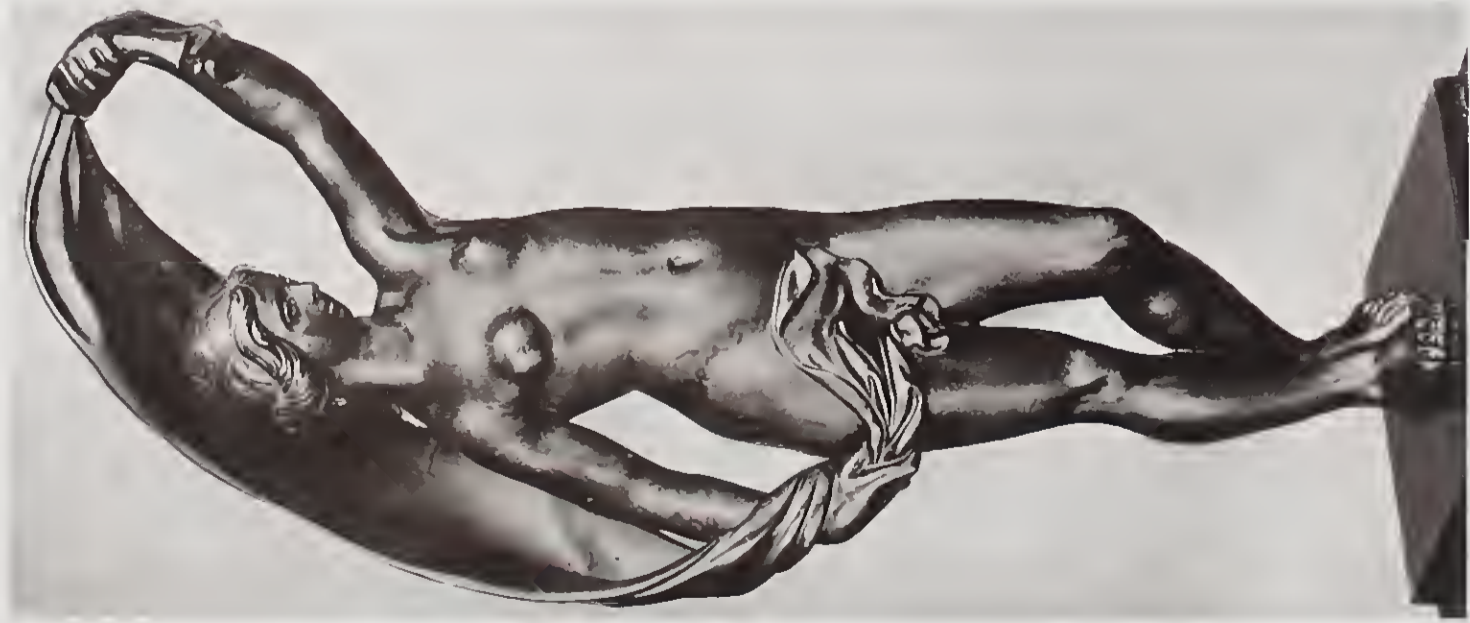
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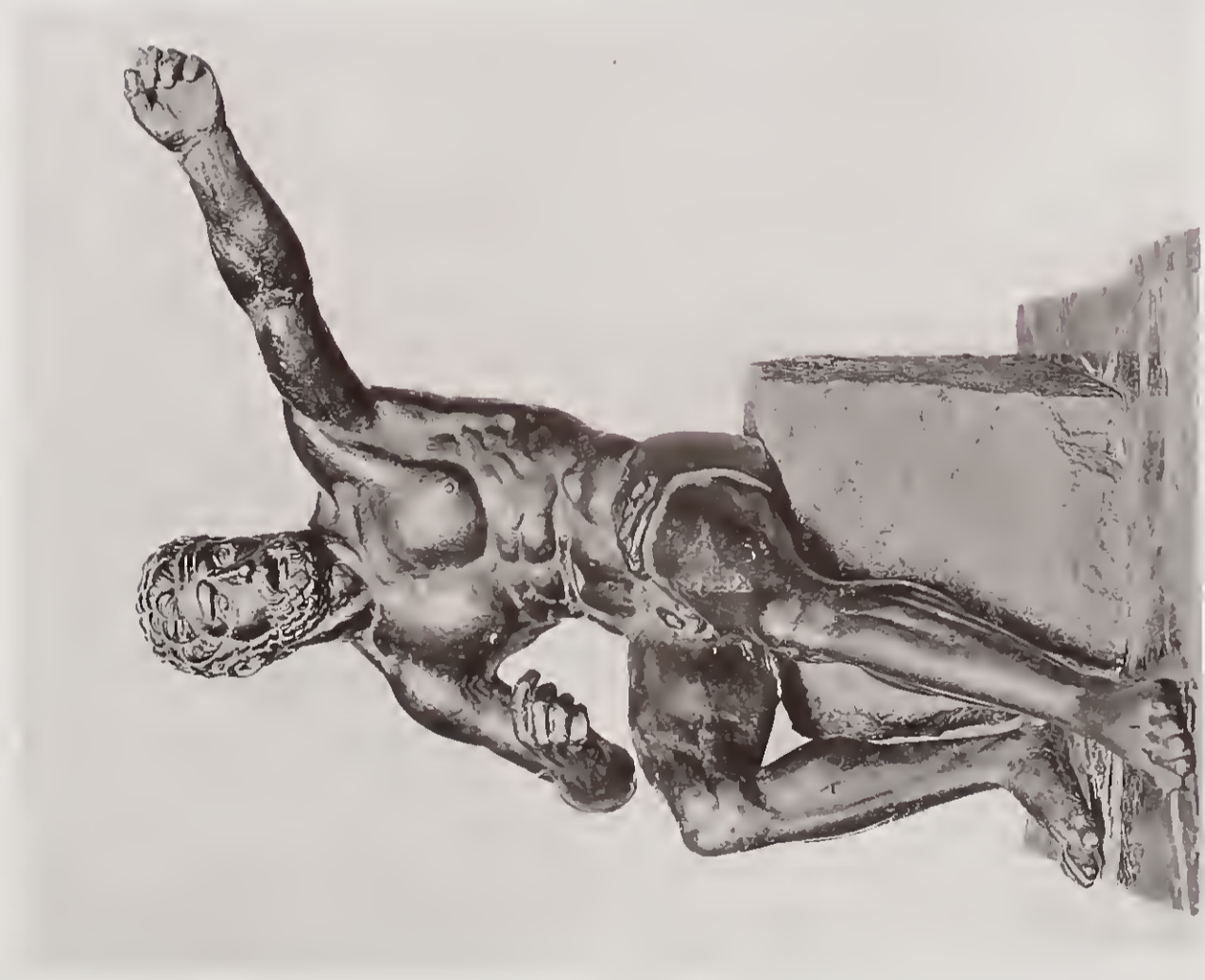
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HOEMUSEUM, WIEN

PADUANER MEISTER UM 1500







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ITALIENSICHE MEISTER DER I. HÄLFTE DES XVI. JAHRHUNDERTS

WILHELM BODE, DIE ITALIENSICHEN BRONZESTATUETTEN DER RENAISSANCE



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ITALIAN ARTIST FIRST HALF OF XVI. CENTURY

WILHELM BODE, THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE



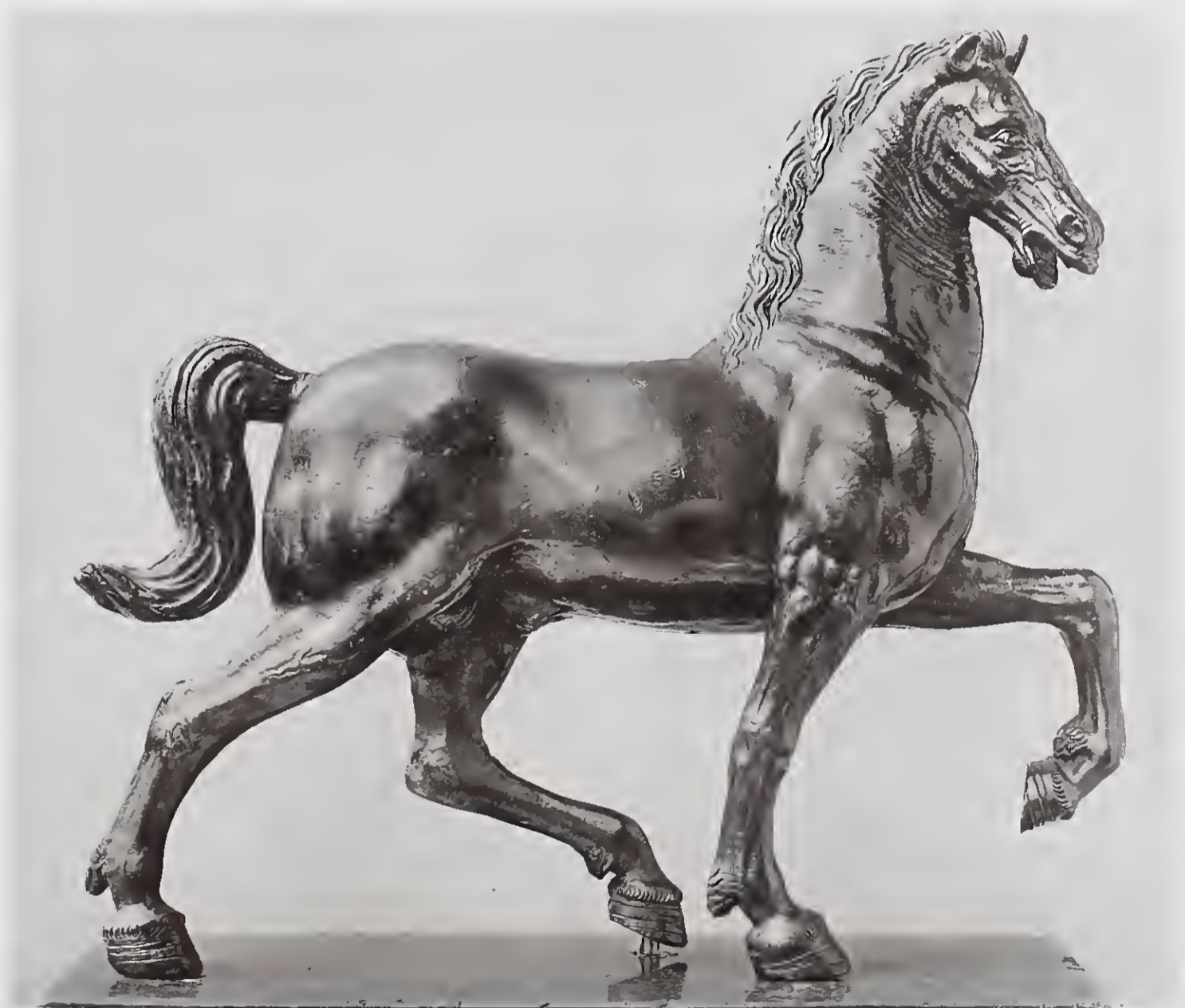
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PADUAN-VENETIAN MASTERS OF THE XVI. CENTURY







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PADUANER MEISTER VOM ANFANG (2. U. 3.) UND  
VON DER MITTE (1) DES XVI. JAHRHUNDERTS

PADUAN ARTISTS AT THE BEGINNING (2. 3) AND  
ABOUT THE MIDDLE (1) OF THE XVI. CENTURY

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VENEZIANISCHER MEISTER UM 1525

VENETIAN CIRCA 1525







ITALIENISCHER MEISTER VOM ANFANG DES XVI. JAHRHUNDERTS

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ITALIAN SCHOOL FIRST HALF OF XVI. CENTURY



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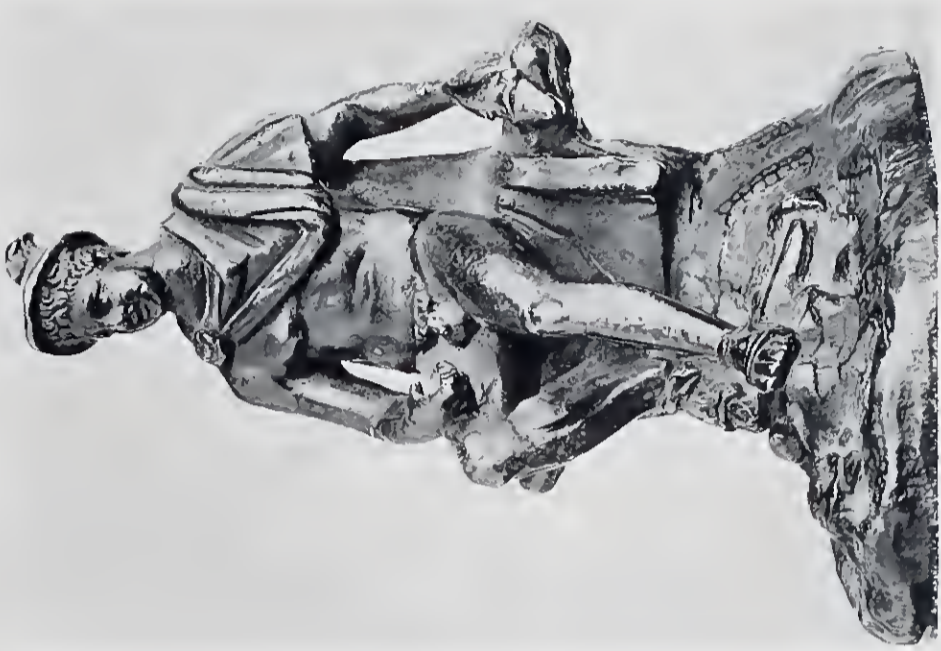
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REPRODUCTIONS FROM THE ANTIQUE







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ITALIAN REPRODUCTIONS FROM THE ANTIQUE ABOUT 1520—1550



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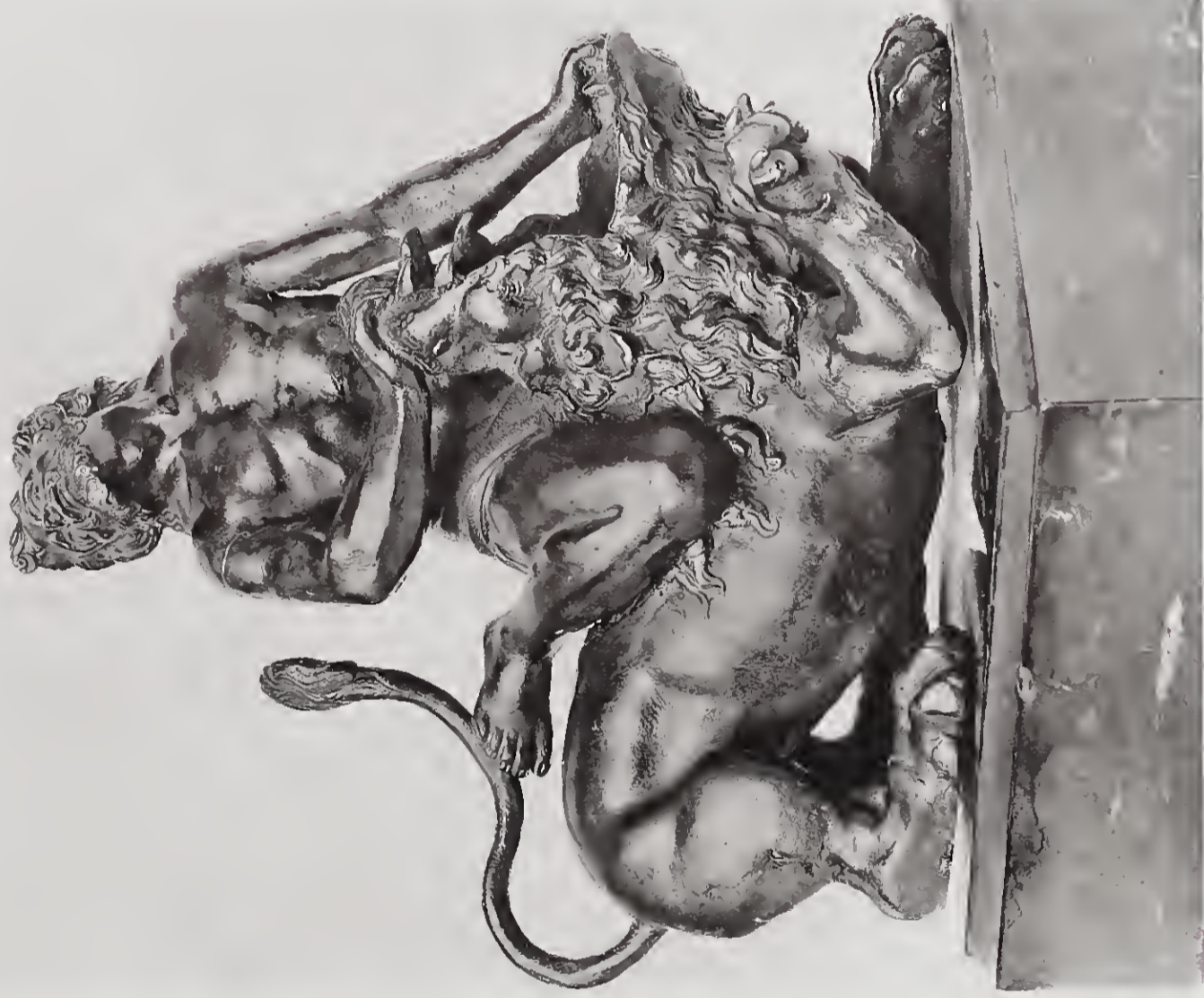






ITALIENISCHE MEISTER DES XVI. JAHRHUNDERTS

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE



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WILHELM BODE, THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE







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PADUAN ARTIST, CIRCA 1530



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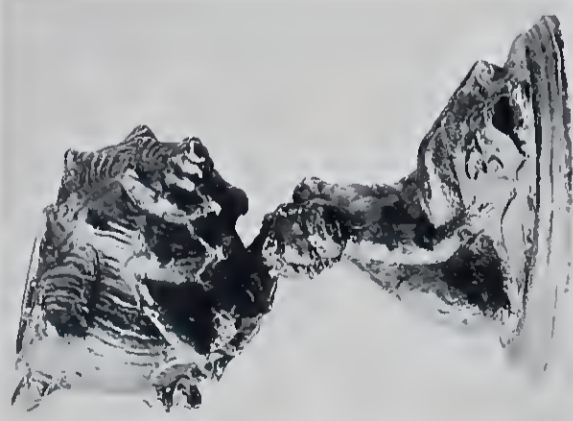


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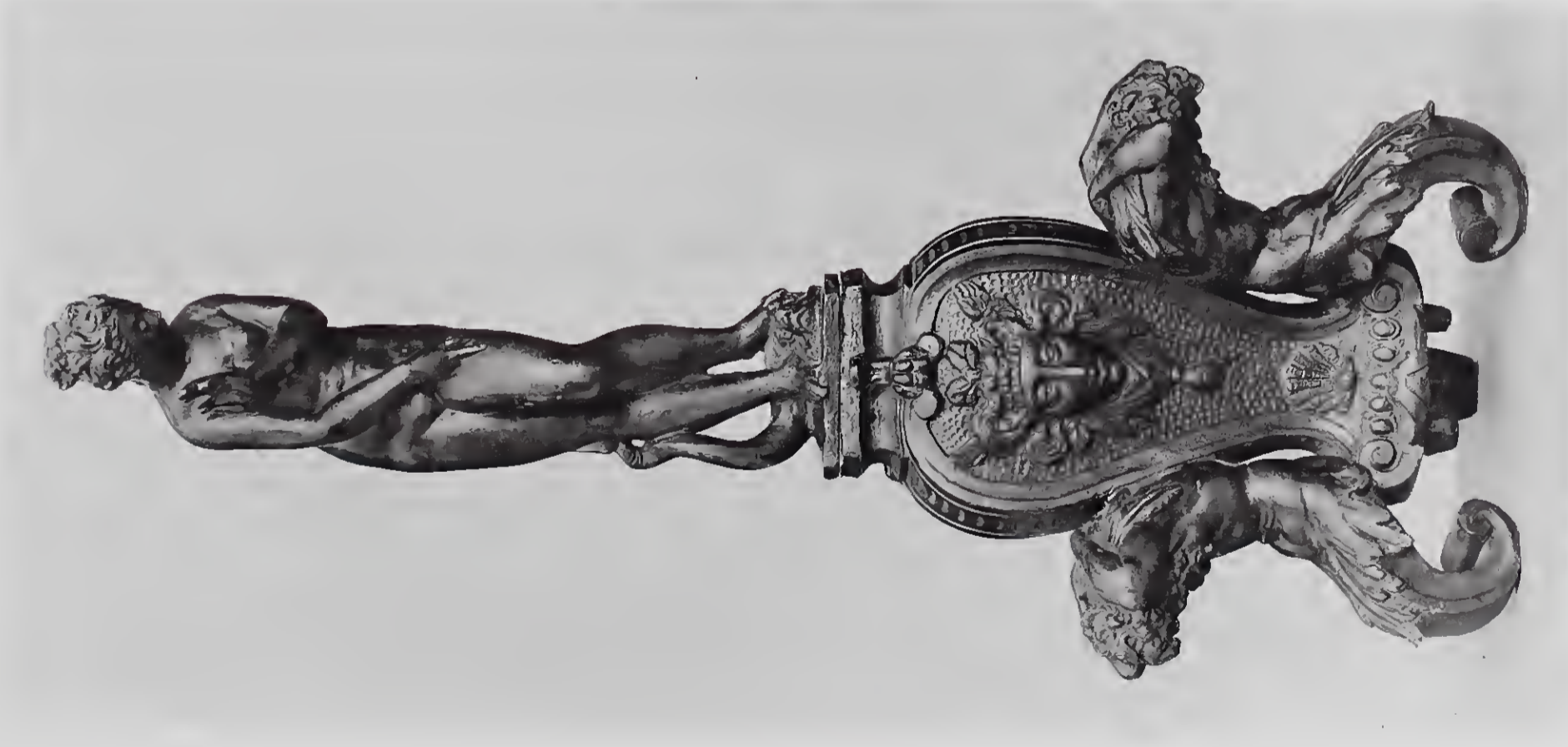
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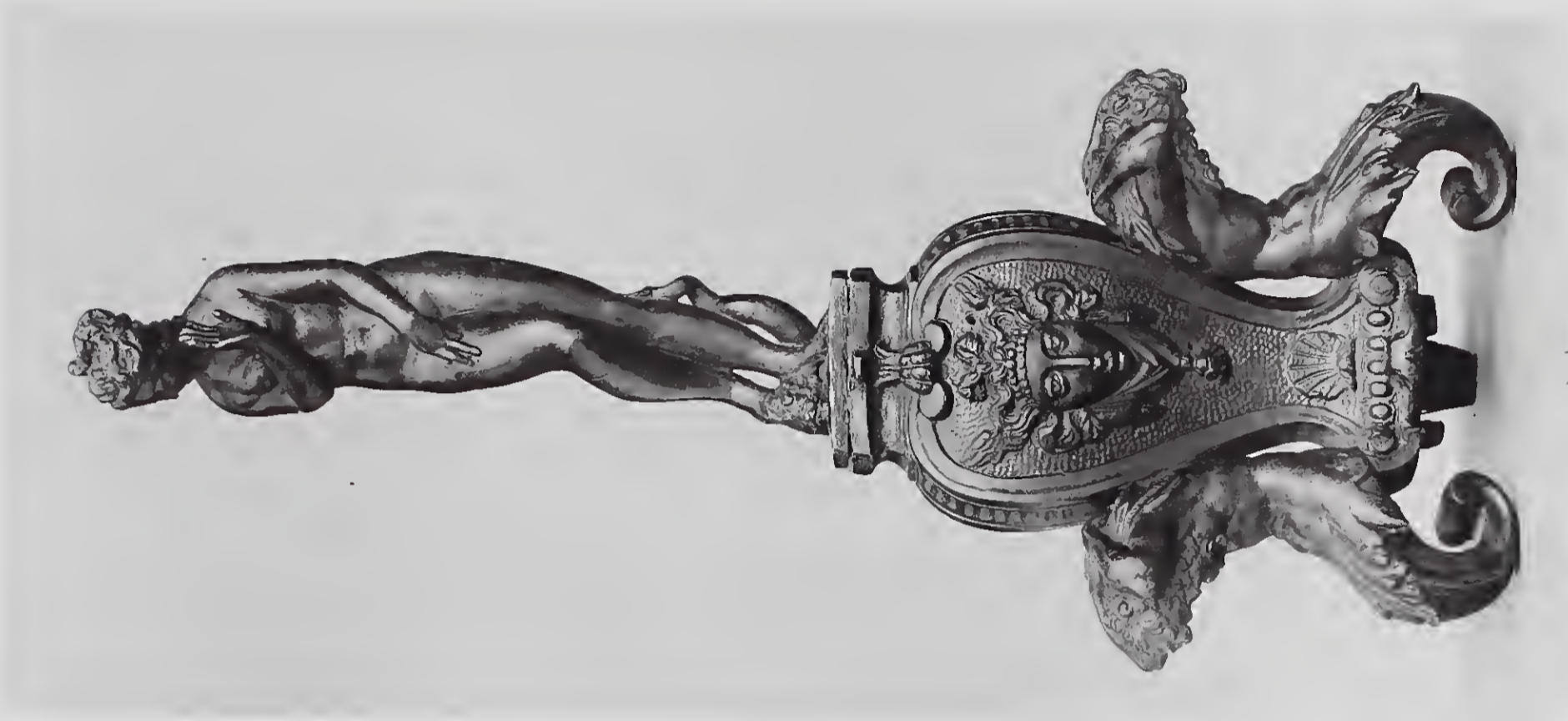
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ROCCATAGLIATA UND SEINE ART

ROCCATAGLIATA AND HIS STYLE





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FOLLOWER OF DONATELLO



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